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MACHINE KNITTING MONTHLY

November - December 1997
£1.95

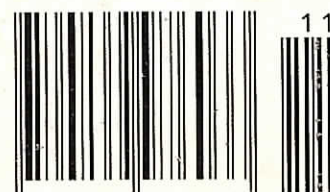
MACHINE SPECIAL

- ★ Using your **brother** Electronic
- ★ **New series** for **SINGER** Machines
- ★ The New **PASSAP E8000**
Exclusive Review
- ★ Sewing with an **Overlocker**

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A fabulous **SINGER 624**
AND lots more super prizes
in our **easy** **COMPETITION**



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11

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Dear Readers,

This has certainly been my year to remember! As the staff said goodbye to Sheila, just a short time ago, I set off first to the hospital to see my mother-in-law, then to see a very dear friend in the final stages of her terminal illness. Whilst celebrations for Sheila were in full swing at one end of Maidenhead, there was not good news at the other end of the town.

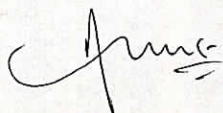
After many years out of the Editor's chair, I'd decided to return to the magazine when Sheila retired. I remember so well the time when Joan Lafferty, Diane Bennett and the original "team" helped me to start MKM. I was happy to hand over the reins to Sheila - and she's done a wonderful job for us - but as I've spent more and more time on "admin", I've simply missed putting the magazine together and wanted to come back!

The timing really couldn't have been worse. Whilst the country was mourning Diana, we had two people who were much closer to us to think about - and now both of them have died. Superstition is also behind us because our third bereavement was our next-door-neighbour who died 48 hours before mum.

The magazines have been late - and I'm truly sorry for that, but we simply decided that humanity had priority at this time in our lives. We don't regret the decision, because now they've gone, we have all the time in the world to catch up. At the moment, getting to the starting blocks seems an impossible task - but I'll try!

As readers, you've been wonderful; your kindness and patience has been overwhelming. Our advertisers have been long-suffering, but have hung in there with us and the staff and contributors have been magnificent. My personal thanks, to you all, for your help and understanding.

In a little while, I should have started to restructure my life again and I hope to be back in the driving seat of machine knitting very soon!



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ISSN 0269-9761

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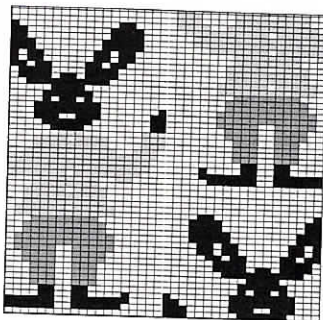
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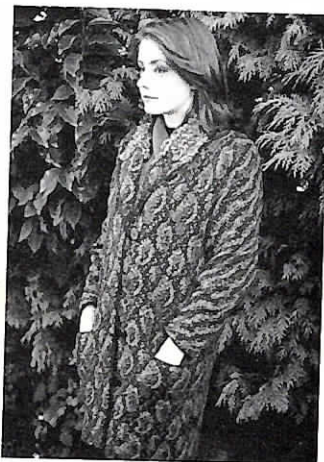
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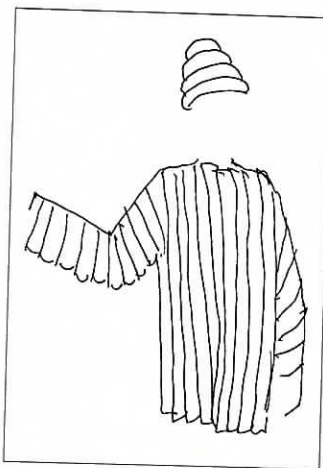


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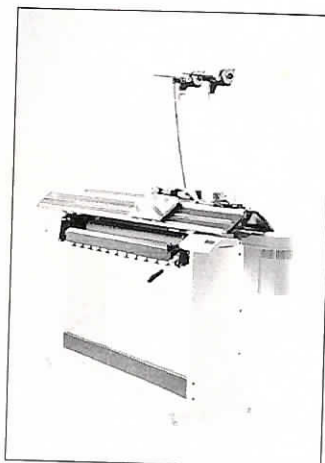
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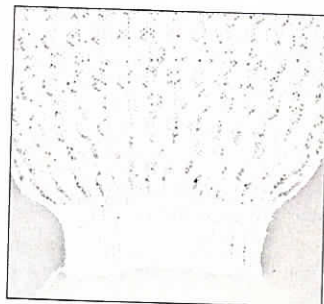
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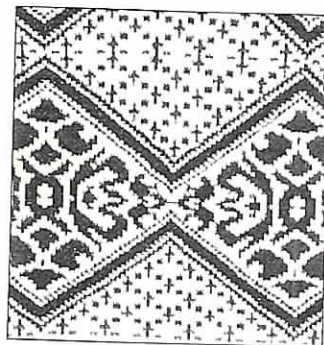
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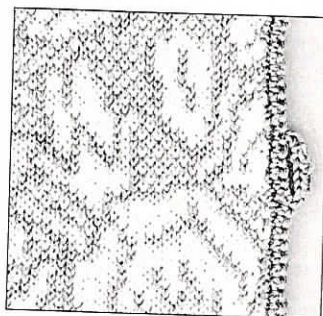
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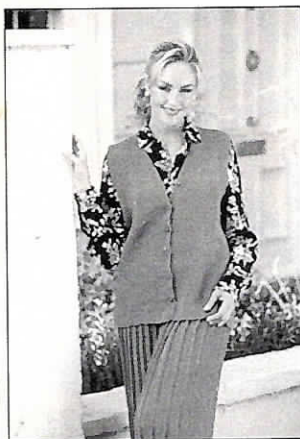
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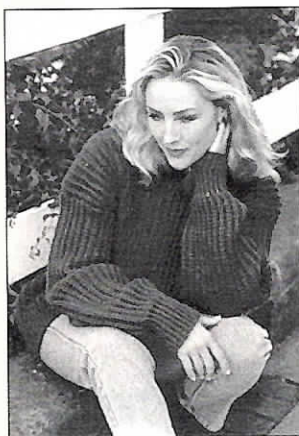
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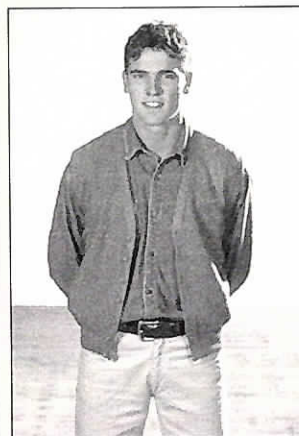
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You can write to *Machine Knitting Monthly* at:-

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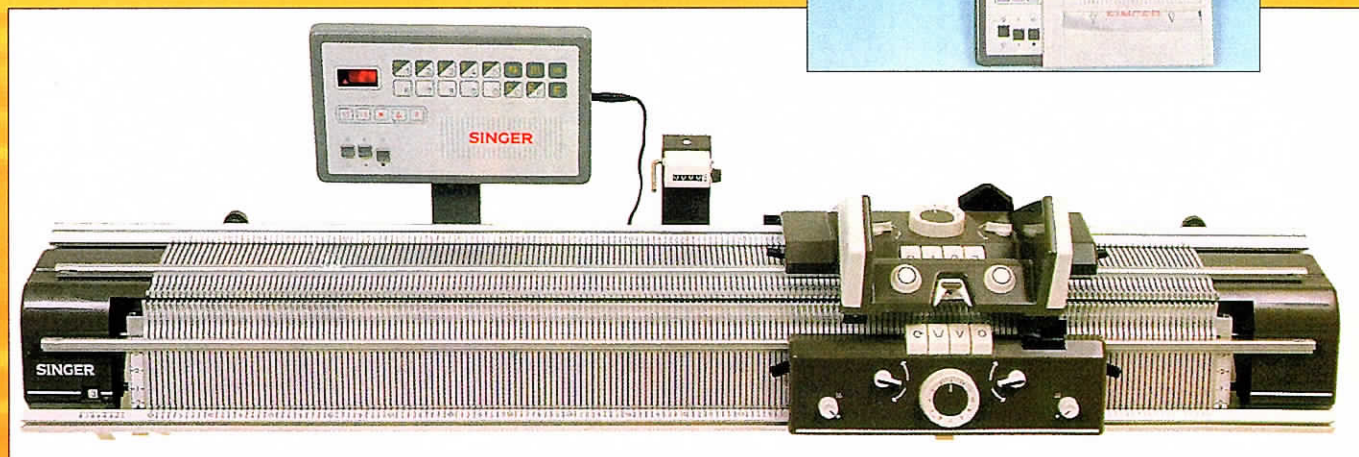
Win a fabulous Singer
624 knitting machine

This month, there's a wonderful opportunity for one of our readers to win a fabulous SINGER 624 knitting machine.

This is a truly magnificent prize and will bring tomorrow's technology into your knitting room now! The **Singer System 624** is a very versatile and compact knitting machine. It's supplied with over 100 built-in patterns which can be expanded to over 700 with plug-in chips. These patterns vary in height and

width between 2 and 180 stitches - that's the whole length of the knitting bed!

The pattern selection box is very versatile and extraordinarily fast - it takes less than five seconds between the beginning of selection and the first row of knitting!



	T	W	I	L	L		L	I	N	E	N		T	W	E	E	D		W	O	O	L	S
1						6				S		11					P	16					
2			O			7			L			12			J			17					M
3		A				8				C		13		B				18			F		
4		N				9	H					14		E				19				G	
5			D			10		K				15	Q	R				20					T

- 1 Pig's food
- 2 Tip
- 3 Quiet
- 4 Kind of gate
- 5 Manner

- 6 Ship
- 7 Better
- 8 Collier
- 9 Skinflint
- 10 More prudent

- 11 Chirp
12 Not Sour
13 Bedding
14 Steep
15 Applaud

- 16 Asses
17 Young horses
18 Ends
19 Provokes
20 Plenty!

A	B	C	D
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E	F	G
---	---	---

H	J
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K	L
---	---

M	N	O	P	Q	R	S	T
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Each answer in this month's puzzle is one letter different from the word above it, e.g. BRAID BRAIN GRAIN DRAIN TRAIN TRAIL. Find all the words with the help of the clues provided and then transfer the lettered squares to the grid below. In this way you will discover five words which describe how my knitting circle entertained me!

Put the five words you have found on to a postcard or on the back of a sealed envelope, add your name and address and send it to:-

System 624 Competition
MKM, PO Box 1479, Maidenhead, Berks SL6 8YX

The built-in patterns can be used just as they are, or can easily be modified using the different programming functions which include Bird's-eye, Horizontal and Vertical Symmetries, Double Row, Double Stitch, Pattern Space and Norwegian Jacquard.

The selection box on the Singer 624 allows for patterns of up to a 24 stitch repeat and 60 rows and the wonderful System 624 can easily convert hand or machine patterns taken from almost any source.

The System 624 can handle everything including ribs, stocking stitch, tuck stitch, pin-tuck stitch, slip stitch, Fair Isle, lace, Jacquard, racking patterns and weaving effects. The Singer System 624 can also reverse colours automatically and knit a two colour Jacquard without a colour changer.

The selection box can easily be disconnected from the machine and taken anywhere for programming. Creating a new pattern is very quick and easy and it is then stored in the machine's memory until a new pattern is created. This memory also protects the pattern during power cuts - another very useful feature!

The System 624 can be upgraded to a System 9000 at a later date, should you wish. Any operating problems can easily be resolved - help and advice are freely given. If you can't wait to win this super prize, more information can be obtained from:-

Woolley Soft Ware
179-183 Lawn Lane
HEMEL HEMPSTEAD
Hertfordshire HP3 9JF
Tel: 01442-219298

COMPETITION RULES

1. Only one entry per person will be accepted.
2. This competition is open to residents of the UK only, except the employees of Machine Knitting Monthly, the magazine's typesetters, printers, distributors, employees of this month's competition sponsors and their relatives.
3. The closing date is 31st January 1998. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.
4. No cash alternative will be offered.
5. The winner will be the first correct entry drawn from our postbag after the closing date.
6. The winner will be notified in writing and the result will be published in a future issue of Machine Knitting Monthly.
7. The Editor's decision is final and no correspondence will be entered into regarding the competition.

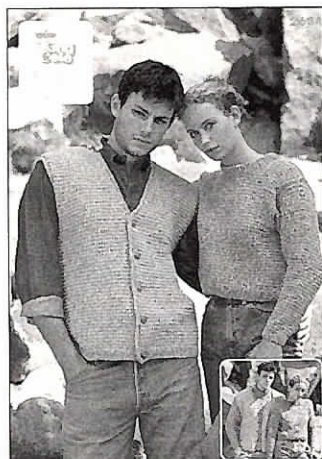
News Line

A new product? Your latest venture? Plans for a event? Whatever is happening, if it's of interest to other knitters we'd like to hear about it.

You can write to us at:- MKM,
P.O. Box 1479, Maidenhead, Berks
SL6 8YX. Fax: 01628-633250.

NEW FROM KING COLE

King Cole has recently sent us a selection of new hand knitting leaflets. They are lovely and we're sure they'll give you inspiration for your own knitting.



Most of the designs are aimed at the "young" and young at heart. It's so important to our "cottage craft industry" that we encourage the young to knit and to wear home produced garments.

Patterns 2609, 2610, 2611 and 2612 are designs of garments for babies and small children



dren and we're sure that the most "modern" mothers would be proud to see their child wearing one of these.

Patterns 2613 and 2614 are for the teenage market and this collection is called **Spicey**. These are trendy, short, crop tops and very popular with the young. The rest of the new patterns are a collection of tunics, sweaters, cardigans and a waistcoat. The

EXCLUSIVE OFFER EXTENDED

Last month, you may remember that we reviewed Olive Jinkings' new book for the E6000 machine called **Exclusively E6000**. It's a wonderful, most detailed book of 119 pages and a "must" for every E6000 knitter.

We gave our readers the opportunity to save £1.00 and we're delighted to let you know that the offer has been extended, so you can order it as a Christmas present NOW or spend your gift money after the festivities have died down!

Exclusively E6000 costs £13.99 for UK knitters and £16.99 for overseas friends. The prices include postage and packing. There is however, a special offer of £1.00 off for MKM readers, a bargain not to be missed!

styles are modern and some very quick and easy to knit. Hurry along to your nearest stockist to make your purchases! For further details or stockist information, contact:-

King Cole Ltd
Merrie Mills
Old Souls Way
BINGLEY
West Yorkshire BD16 2AX

ON THE MOVE!

Janet Spink has moved back to Norfolk and would like all her friends and customers to make a note of her new telephone number and address.

Janet Spink
3 Bramerton Lodge
BRAMERTON
Norfolk NR14 7EQ
Tel:- 01508-692500
Mobile:- 0802-693500
E-mail:-
janet.spink@dial.pipex.com

To order Exclusively E6000, send a cheque made payable to Olive Jinkings, to the address shown below. You may deduct £1.00 from the price quoted if you are enclosing the MKM Voucher clipped from the corner of the page. No photocopies will be accepted, but the voucher is now valid until 31st January 1998.

The address for orders or further information about Olive's patterns, disks and book is:-

Olive Jinkings
65 Rainsborow Road
COLCHESTER
Essex CO2 7JU

Internet:-
<http://www.cfkc.demon.co.uk/knitting/index.htm>

Email:-
Olive@rains.demon.co.uk

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KID'S STUFF

Kid's Stuff is Maggie Andrews 20th and latest book of patterns. It's a super collection of fun sweaters for children, with little landscapes knitted without intarsia carriages and incorporating removable knitted toys.

Designs include a Golfer on a Golf Course, Rabbit on a Farm, Midnight Snowman, Sunset Snowlady, Punch and Judy Show and Clown which includes a 48 inch wide motif which is easily knitted on a 24 stitch machine.

This book is the perfect purchase for mum, grandma and aunty so they can start knitting early for Christmas presents!

Kid's Stuff is available from all Bramwell stockists for £4.00 or direct from Maggie at £4.50 including postage and packing. For addresses in Europe, please add an extra 50p and for addresses in the rest of the world, please add £1.00. Cheques should be made payable to Maggie Andrews and sent to the address below.

Maggie has also extended her Designer Clothes Collection with four new designs.

Gloria is a warm and wonderful winter weight waistcoat suit. The skirt is a tweed effect Fair Isle shadow pleated and the mainly plain waistcoat has matching bands. These are knitted on a standard gauge machine with Fair Isle facility in Bramwell's Duomagic yarn and the pattern is suitable for sizes 10 to 22.

Carol is a lightweight waistcoat suit. The skirt is knitted sideways and is flared with a handkerchief hemline, trimmed with lace eyelets. The waistcoat is checked knitweave using shiny viscose ribbon. The pattern would suit sizes 10 to 22 and was knitted on a standard gauge machine with weaving facility.

Lily is an elegant mid season suit. It has a sideways-knitted, flared skirt and a super sweater in floral imitation patchwork which looks like intarsia, but does not require an intarsia carriage. The pattern is written for sizes ranging from 10 to 24 and is suitable for a standard gauge machine with single motif facility.

Now on to Emma, which is a



checked, ribbed sweater or tunic, embellished with appliqué leaves and embroidered flowers. This garment would fit bust sizes 87 to 112 cm and was knitted on a standard gauge machine with a ribber.

Designer Clothes leaflets are available direct from Maggie priced £2.80 each including postage and packing. For

addresses in Europe, please add an extra 20p. Overseas friends in the rest of the world should add 40p extra per pattern. Cheques should be made payable to Maggie Andrews and the address for ordering or more information is:-

Maggie Andrews
79 Hookfield
HARLOW
Essex CM18 6QQ

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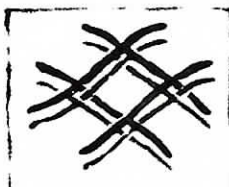
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BD21 5AU
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Fax: 01535 600531

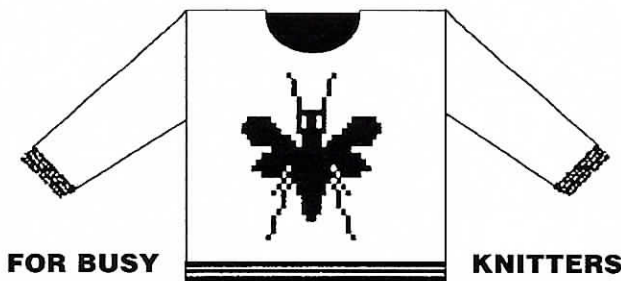


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KNITWEAVE TECHNIQUES LIVE ON

We have had a letter from *Carol Hocknell* of *Metropolitan*, informing us that although their dear friend *Audrey Palmer* had died, her *Knitweave Techniques* would live on. The following is an obituary notice from *Audrey's* husband, *David*, reproduced in full.

KNITWEAVE LIVES ON

Audrey Palmer died at the beginning of March 1997. Once diagnosed in mid December, she accepted the fact that her illness would be a short one and her positive and courageous response to this was an inspiration to all who came into contact with her. She immediately set about putting her affairs in order, not least her books on the subject of *Knitweave*, which she developed.

Audrey had a life time of notable achievements. She was a radiographer by profession and for many years was chief radiographer at *Addington Hospital*, *South Africa*. She published scientific articles both locally and internationally which made significant contributions to the practice of radiography. She also developed a system of garment making called *Knitweave* and formed the still active *Knitweave Guild of South Africa*. Knowledge of this spread overseas through her books and resulted in numerous lecture tours in other countries, most particularly to *Metropolitan* in *England*.

As *Audrey* visited *Metropolitan* often for lectures and work-

shops, a close relationship developed. Due to this, *Audrey* organised the transfer of all her books to *Metropolitan* so that the books could be sold on behalf of *Audrey's* family and, equally important, so that the technique of *Knitweave* will continue to flourish amongst the future machine knitters.

Workshops are still being held at *Metropolitan* to continue to teach "*Knitweave the Audrey Palmer Way*". The titles of *Audrey's* books are:-

- *Create with Knitweave*
- *Create with Knitweave Supplement 2*
- *Crafts for Knitweavers*
- *Just Jackets*
- *Linked Edgings*

Free details of these books, which are only available from *Metropolitan*, can be obtained from:-

Carol Hocknell
Metropolitan
The Pinfold
Poole
NANTWICH
Cheshire CW5 6AL
Tel:- 01270-628414

Audrey presided over a loving family and was a highly motivated, single-minded lady. She planned her funeral, including singing by the *Durban Men's Choir* of which her husband *Dr David* is an active member.

Audrey will be much missed by so many, not least in the knitting world, as anyone who met her could not fail to be enriched with her knowledge.

PATTERNS FROM PIPPIN

There are three more individual patterns available from *Pippin Designs*, some of which have been featured in *Machine Knitting Monthly*.

Gardening Granny and Grandad are a merry couple measuring about 12" to 13" tall. *Granny* is wearing an apron and carrying a basket of roses whilst *Grandad* is holding some carrots and a cauliflower. When knitted, they will make a lovely gift for gardening friends. Price £2.85

Summer Rose Doll measures 11" tall and has her hair swept back in a bunch. She has a rose on her dress and another on her hair. Her hair is arranged in plaits and she is wearing a hat decorated with primulas.

A *Spring Flower Puppet/Bowl* is included in the same pattern and measures 12" tall. To turn her into a flower bowl, fold her skirt to form a bowl and let her nestle inside. Her hat becomes a pretty display of flowers. It's a real novelty and lots of fun and the pattern costs £2.85.

Santa Present Sack is a novel idea to replace the usual pillow case. The sack has a draw string, which enables it to hang from a door handle or bed. It measures 14" x 27" and will hold most of the Christmas surprises. If you missed the original pattern in *Machine Knitting Monthly*, it costs £1.85. For further details or to order, please write to:-

Ruth Cox, Pippin Designs
22 Clifton Road
DUNSTABLE, Beds LU6 1LU

Olive Jinkings

Pictures and patterns for:
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<http://www.cfk.demon.co.uk/knitting/index/htm>



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Designed by

RIB WAISTCOAT

1

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Bramwell Silky used double. (Yarn Guide No.8.)

1 x 500 g cone in Jade (MY).

7 buttons.

3 mm crochet hook.

GARMENT WEIGHT

Finished garment in first size, weighs 255 g.

The fibre content of this yarn is 100% Bright Acrylic. For further information about this yarn, please write to the following address:- F W Bramwell & Co, Unit 8b, Simonstone Business Park, Blackburn Road, Simonstone, Burnley, Lancashire BB12 7NQ. Tel: 01282 779811.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.

Actual size 99 [108, 117] cm, 39 [42½, 46] in.

Length to shoulder 67.5 [69.5, 71.5] cm, 27 [27½, 28½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches on each bed and 46 rows to 10 cm, 4 in measured over full needle rib/double rib (tension dial setting approximately 4/4).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used main bed side of knitting as right side of garment.
- Use 2 ends on yarn together throughout.
- The end Ns should be on the main bed throughout.
- When casting off sts at armholes and shoulders, transfer the appropriate sts from the ribber to the main bed before casting off.

Maggie Andrews

BACK

With carriage at left and close knit bar in position, set machine for full needle rib/double rib. Push 169 [183, 197] Ns at centre of machine to WP with extra N at right. Push 168 [182, 196] corresponding Ns on ribber to WP for full needle rib/double rib. * Using MT-4/MT-4 and MY, cast on and K 2 tubular rows. Carriage is at right. Set machine for full needle rib/double rib knitting. Set RC at 000. Using MT-3/MT-3, K 2 rows. Using MT-2/MT-2, K 2 rows. Using MT-1/MT-1, K 2 rows. Using MT/MT, K 32 rows. RC shows 38 *. Using a 3 prong transfer tool, shape sides by dec 1 st on each bed at each end on next and every foll 28th row until 157 [171, 185] sts rem on main bed. K 25 rows. RC shows 204.

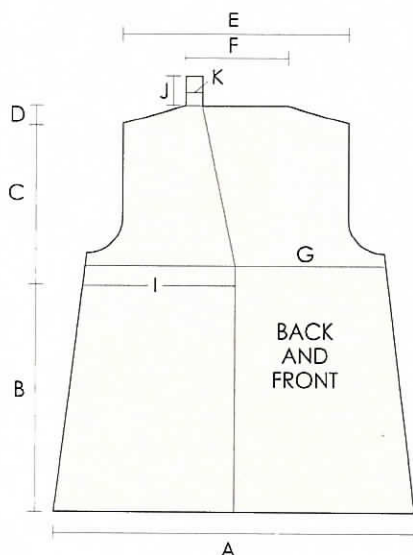
SHAPE ARMHOLES

Set RC at 000. Cast off 8 sts on each bed at beg of next 2 rows. Using a 2 prong transfer tool, dec 1 st on each bed at each end on next 8 rows, then on every foll alt row until 111 [125, 139] sts rem on main bed. K 82 [92, 100] rows. RC shows 106 [116, 124].

SHAPE SHOULDERS

Cast off 10 [11, 13] sts on each bed at beg of next 4 rows and 10 [12, 12] sts on each bed at beg of foll 2 rows. 51 [57, 63] sts rem on main bed. Transfer sts from ribber to main bed. Cast off.

Diagrams



LEFT FRONT

With carriage at left and close knit bar in position, set machine for full needle rib/double rib. Push 89 [96, 103] Ns to WP. Push 88 [95, 102] corresponding Ns on ribber to WP for full needle rib/double rib. Work as for Back from * to *. Using a 3 prong transfer tool, shape side by dec 1 st on each bed at left edge on next and every foll 28th row until 83 [90, 97] sts rem on main bed. K 25 rows. RC shows 204.

SHAPE FRONT EDGE AND ARMHOLE

Set RC at 000. Using a 7

prong transfer tool, dec 1 st on each bed at right edge on next and every foll 4th row and at the same time K 1 row. Cast off 8 sts on each bed at beg of next row. Using a 2 prong transfer tool, dec 1 st on each bed at armhole edge on next 8 rows, then on every foll alt row until 54 [61, 68] sts rem on main bed. Cont to dec at front edge on every 4th row from previous dec until 38 [42, 46] sts rem on main bed. K 22 [20, 16] rows. RC shows 107 [117, 125].

SHAPE SHOULDER

Cast off 10 [11, 13] sts on each bed at beg of next and foll alt row, K 1 row. Cast off 10 [12, 12] sts on each bed at beg of next row. 8 sts rem on main bed.

BACK NECKBAND

K 34 [40, 44] rows. Transfer sts from ribber to main bed. Cast off.

RIGHT FRONT

Work as for Left Front, reversing shaping by reading left for right and right for left and counting from left edge, make a button-hole by transferring the 5th st on each bed on to adjacent N when RC shows 6, 39, 72, 105, 138, 171 and 204.

BLOCKING

Leave all pieces to rest for at least 48 hours, they will shorten due to the effect of the ribber weights during knitting. Wash all pieces. With wrong side facing, block knitting by pinning out all pieces to measurements given. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder and side seams. Join ends of back neckband and sew to back neck. Work 1 row of dc into alternate rows around front and back neck edges. Sew on buttons.

I made my own buttons as described in my leaflet BUT-TONS TO MATCH. This is available from me, for £2.20 including postage and packing. For details of my other books and patterns, please send a stamped addressed envelope to:-

Maggie Andrews
79 Hookfield
Harlow
Essex CM18 6QQ



Cut & Sew

Sewing with an overlocker

Carrying on from last month's article, we shall follow our students through their day of sewing with an overlocker.

Debbie Kendall

The difficult task of getting to know the parts of the machine and threading has been covered and we are on to the fun part - actually sewing!

TENSION

We started practising on pieces of ordinary, medium-weight, woven material but, before we could do too much, we needed to look at the tension of the stitch. We had threaded up with four colours - not something that is recommended for ordinary use but a great help when learning.

The four areas concerned with tension that we considered are as follows and apply to both three thread and four thread stitches:-

- 1 Puckering - the seam shouldn't pucker, it should lie nice and flat. If it puckers lengthways, then one or both of the needle threads are too tight. Puckering crosswise under the stitches means that one or both of the looper threads are too tight.
- 2 The looper threads should not move. If they do, then they are too loose.
- 3 The needle threads should not form loops on the under side and the seam shouldn't pull open. If this happens, the tension of the needle threads needs adjusting.

- 4 The stitch should lock on the edge of the seam. Here, working in the four colours makes life much easier.

The instruction book for each model of overlocker usually covers, in great detail, the adjustment of tension and includes a lot of diagrams.

Take care when adjusting the tension, adjust one thread at a time examining the stitch to see the effects on it. The end result required is a balanced stitch with the two looper threads locking together on the edge of the seam.

STITCH LENGTH

The five students next experimented with the stitch length - longer stitches on heavy weight fabrics, shorter stitches on lighter weight fabrics. If your stitch length is too long the seam can pucker; if it is too short, the seams will be bulky and the edges can stretch, especially if you are sewing a curve.

STITCH WIDTH

As well as the stitch length, we played with the stitch width. Although not every machine has the facility for changing the stitch width, this is a very useful feature. Again, a wider stitch is used for heavier fabrics and a narrower stitch is used for lighter weight.

If the stitch width is too wide, the seam on light-weight fabrics

can pucker under the stitches. Stitches which are too narrow cause problems as they will not be strong enough in wear. It is also possible that seams could unravel on fabrics which are loosely woven.

DIFFERENTIAL FEED FACILITY

Next to be considered was the differential feed facility. This is available on many overlockers and is essential for knitwear as it prevents the knitting from stretching. It also prevents puckered seams on very fine fabrics and can be used to gather.

The controls for differential feed are found in different places on different machines, so again check with your instruction book. When differential feed is available, there are two feed dogs.

If you set the control to normal, both feed dogs will move together. If you set the control one way - towards 0.70 on my machine (but again check with your instruction book) - the front feed dog will move farther than the back feed dog and make the fabric stretch as it is sewn. This prevents fine fabrics from puckering.

If you set the control the other way past normal - towards 2 on my machine - the back feed dog will move farther than the front and the fabric will be eased through, thus preventing stretching on knitting. This facility can also be used for gathering. Practice is again needed so that you can be truly confident with your machine.

An overlocker can sew at very high speeds, so learning control over the foot pedal is also important. Another area to get used to is the fact that it cuts as it sews and the knives will cut approximately 1.5 cm before the stitch is made.

SEWING IN A STRAIGHT LINE

For our next practice session, we worked on striped fabric and learnt to sew in a straight line, trimming exactly along a stripe. It is also important to learn to sew an accurate 1.5 cm seam.

You will see, somewhere on the front of your machine, two marks along which you can guide the fabric. The left hand mark will be the one to follow when you are using the left needle and the right hand mark for a 1.5 cm seam when you are using the right hand needle only. Again, practice makes perfect.

TAIL CHAINS

We next discussed what to do with the tail chains which are always at the beginning and end of a seam. If the end of a seam is going to be enclosed in another seam, the tail chain will be automatically trimmed off and enclosed in the seam.

Otherwise, an easy way for securing a tail chain is to thread it into a sewing up needle and then weave the needle back under the overlocked stitches for approximately 5 cm. The excess tail chain can then be cut off.

An even easier way of securing the chain is to use a liquid fray preventer. This can be purchased at all good haberdashery stores and is very useful. Cut the tail close to the end of the seam and apply the fray preventer to the stitches. When it has dried, it stops the stitches from unraveling and can't be seen. The fray preventer will continue to do its job during normal wearing and cleaning of a garment.

SEWING CURVED EDGES

We were all feeling really confident with our machines by this point and were wanting to try more difficult seams. First, we tried a curved edge, essential for a round, cut and sew neck.

Mark your curved line on the knitting using a marking pen, tailor's chalk or - on dark fabrics - tacking. Stitch slowly at first, taking care that the knives follow the marked line.

It is important to watch the knives, as they are in front of the needles. Also, if you are working on knitted fabric, don't forget to use the differential feed.

Remember that the piece of knitting which will be overlocked is to the left of the machine.

A ROUND CUT & SEW NECK

Progressing on to a round cut and sew neck, two students beautifully overlocked the waste, semi-circle rather than the neck line! Once they had stopped laughing, this mistake was easily rectified!

We overlocked the neck line, just skimming off a tiny piece of knitting with the knives.

UNDOING AN OVERLOCKED SEAM

One of the students asked if it was possible to undo an overlocked seam and the short answer is "yes". There are two ways and neither method is difficult.

The first way is to find the needle threads by smoothing out the tail chain. The needle threads will be the two shortest. Pull these gently, easing the fabric at the same time, until you can pull the threads right out. Then remove the looper threads.

The other way is to cut one of the looper threads with a stitch ripper and then pull the remaining needle and looper threads out.

What you have to remember, when you have undone an overlocked seam, is that you have already cut off most of the seam allowance.

JOINING SEAMS

Another question asked was how seams can be held together on a garment, if it is not advisable to use pins. Pins, as we said last month, can easily damage the knives so it is better not to use them.

With practice, it is possible to sew just holding the two pieces together by hand. If you aren't happy with this, then you can - of course - tack by hand first.

An alternative is to use the new items on the market such as basting glue, glue stick or basting tape. Read the instructions carefully; some are water soluble and can be sewn through without damage to your needles, some are not.

We tried the glue stick, which worked well on some fabrics, but not quite so well when we tried to attach a neckband to a neck line.

Of course, if you are making an entire garment using the overlocker, you will need to tack it

together first to see if it fits. There are no seam allowances to let out once you have overlocked.

STABILISING A SEAM

Before our day was finished we tried two more techniques. The first was to stabilise a seam by including tape whilst overlocking. We chose a shoulder seam which often needs stabilising to prevent it stretching in wear.

It is very easy to do! Just cut a length of tape or ribbon the same length as the seam. Place this over the seam line and stitch the seam, stitching through the tape as you go. A tape which is wider than needed is easier to use than a narrow piece. The excess width of tape just gets cut off, together with excess knitting.

USING FINE YARN IN THE LOOPERS

The last and most exciting technique for us knitters was to use fine yarns in the loopers, rather than threads.

Break the looper threads and securely tie on a fine yarn to each end. Make sure that the knot is not too big. Cut the needle threads just in front of the needle eye and unthread. Lift up the pressure foot and gently pull the looper threads, until the knitting yarn is pulled right through to the back of the machine. Re-thread the needles with the thread. Remember, if you don't unthread the needles, you can have problems - see last month's article!

As the knitting yarn is thicker than sewing thread, we shall need to loosen both looper tensions just a little. Sew a trial seam on a tension swatch to check the stitch. If it isn't quite perfect with the looper threads locking on the edge, adjust the tension just a little until it is.

We had great fun sewing with this set-up. The knitting yarn makes such a neat seam that we all said that our next project would be to make a cut and sew top using just the overlocker.

Using this technique, the possibilities are endless. Neckbands could be attached with the overlocker, just like bought jumpers; sleeves could be set in and sleeve seams could be sewn. These techniques will speed up making knitwear without spoiling the quality of finish - but, dare I say it again, much practice is needed first!



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Duomatic Update

Looking back to the past

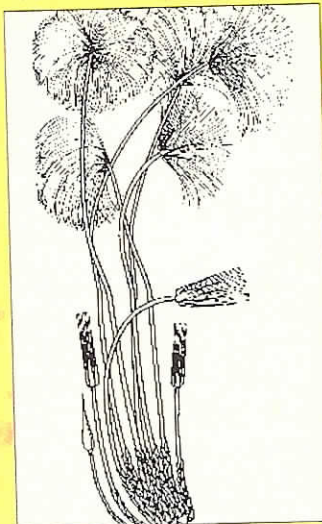
Olive shares her knowledge of the E6000 with us in this exclusive article, looking to the past for design inspiration. We have a special reader offer for her book Exclusively E6000 and you can find all the details on page 5.

Olive Sinkings

In June, I went touring round the places of my youth and childhood. What a shocking experience that was! The primary school which I attended is now a lorry depot and, would you believe it, a young pine forest is growing over the site of the house where I was born. I thought that was incredible!

They usually destroy the countryside to put up buildings these days. The village shop where I was brought up no longer exists - not surprising since the supermarkets have driven most of them out of business.

Fig. 1



The house where my favourite uncle lived had been so built round that I couldn't find it. Everywhere I went, I found that my past had vanished and it made me feel a little strange, as if someone had cut a huge chunk out of my life. They say we should never go back. Unlike the pyramids, our towns and villages change rapidly these days - and not always for the best. Fortunately, the more we go back into ancient history, the more we discover.

I have found ancient civilisations a great source of inspiration. Ancient Egyptians took much of their art from nature. They stylised plants, animals, birds and insects into decorative motifs. I have, for this article, relied on inspiration from the papyrus which was extensively cultivated in Egypt, as well as growing wild.

The root and stem base were eaten and the stems were tied into bundles and made into rafts and boats. In 1970, Thor Heyerdahl, a Norwegian, crossed the Atlantic in 57 days in a papyrus boat *Ra II*, so proving that the ancient Egyptians could have reached South America and founded the Aztec and Inca cultures 4000 years ago.

The rind of the stem was turned into fibres, from which baskets, ropes and mats were woven. The pith was used for the making of paper, the name paper being taken from the word *papyrus*.

Several museums now sell small packs of papyrus with instructions to make your own Egyptian paper. Do try it - It's fun!

Papyrus is shown in various stages of growth in Fig.1. The head is ragged and triangular, having green fronds with red tips. I bore this in mind but remembered also that the Egyptians used symbolic colours. Red was the colour of blood, a greeny turquoise was the colour of the vegetation, blue was the colour of the sky and gold was the colour of the sun.

Clothing was made from a very fine linen made from flax. There are many murals and friezes in tombs and pyramids showing the reaping, spinning and weaving processes.

Linen is apparently difficult to dye-fast and, at that stage in their history, they could not fix the dye permanently to the fibre, so their clothing remained white, often with pleated skirts.

The decoration came in the form of broad collars made from rows of beads of the above colours plus black. I have a magnificent Egyptian collar, extending to the waist at the front, on disk, but it would take too many reader cards to complete it! I draw the line at filling in more than three reader cards! I am considering doing one that doesn't come right down at the front and would go on three cards only. That might appear in a future article!

When stylised, the papyrus plant looks similar to Fig.2. It's fine for the wall of a tomb and might look quite artistic on a toffee tin, or a box of writing paper - but a bit too solid and clumpy for a garment and would obviously need a lot doing to it. It wouldn't make a good repeat and it isn't interesting enough to stand on its own

as a picture or motif. However, the vertical lines are good. They are extremely helpful to those who are not tall or slim, but constant repetition of the same line would make me look like a deck-chair!

Patterns look best with lots of diagonal lines, some curves, varied vertical (in length and width) and less (or broken) horizontal lines.

To get myself started, I drew out the design (Fig.3), in the colours I would like to use. The bottom of the white tunic would be pleated, Egyptian style, with a band of the colours used in Egyptian collars separating the pleats from the pattern. That band would be pattern A on the reader cards.

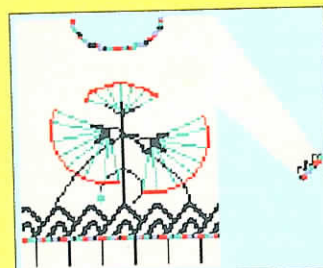
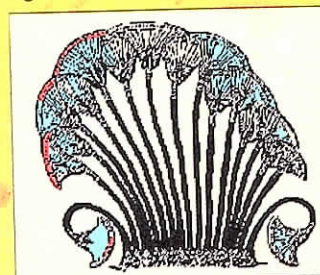


Fig. 3

The next pattern, in black and white, represents the base leaves of the papyrus. This is followed by the third pattern with black stems, turquoise fronds with red tips on the white background. My choice of red is not "artery" scarlet but "vein" red. Scarlet would stand out too much from the rest of the pattern and is one of the most difficult colours for "grin through". It does tend to make its presence known, even when it is only on the back of the work!

The neck has a narrow "jewelled" band, a repetition of pattern A and the cuffs have both the band and the base leaves.

Fig. 2



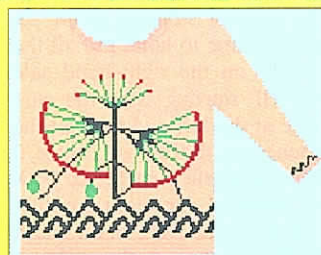


Fig. 4
Suppose one doesn't like white as a main colour. In that case, we can get away from the Egyptian look completely, only using it as a "starter". I changed the background to beige and came up with the example shown in Fig.4.

Instead of pleats, the bottom of the tunic would be started with about six to eight pin tucks, the



Fig. 5
sleeves and the neck with three or four and there would be no "jewelled" band.

I altered one or two things in the pattern, thicker edging to the fronds, two fat buds and the base leaves running down further on the left edges.



Fig. 6
Changing the colour scheme drastically changes the appearance of the design, as you can see in Fig.5 and Fig.6. The patterns stand out more dramatically against a white or yellow background. Colours which are more nearly related give a more subdued look. Remember that if you change the colours, your tensions will not be the same as the original

pattern, even if you use the same brand of yarn, since the dye alters the thickness of the yarn.

I was quite pleased with all the designs but decided to stay with the white, first because I like the Egyptian look and second because white looks attractive at any time of the year - in wool, cotton or acrylic.

The pattern is fine for Creation 6 or DesignaKnit, but would it fit the space left on the three reader cards? Two lines are required for the coloured band - one for the pattern, which is repeated and one for the space after it. Patt.B base leaves require 14 lines - 13 for the pattern and one for the space after it. This leaves 48 empty lines - 47 for the pattern and one for the space.

Although the height of my pattern was exactly right for the card, I was not entirely sure that it would be right for the tunic. There are 47 rows in four colours and $47 \times 8 = 376$ knitted rows so this would be alright for the smaller sizes, but not enough for the large. However we can always lengthen the pattern while programming.

At ENLARGE POSITION we press ENT. cms? - NO.

Up comes the message $\uparrow R 376$. As we have entered a four-colour technique, the console tells us the number of knitting rows in the pattern and not the squares.

We press NO and get $\uparrow x 1$. Press 2 then ENT. $\uparrow R 752$ appears. Press ENT.

Naturally, 752 rows would be too much for the smaller sizes, especially after allowing for the neckline. It will also elongate the pattern which is already stretched upwards because in a four-colour technique, there are eight rows of colour for each row of pattern. This can be offset by using Tech 211, which has a tuck backing that spreads the knitting sideways.

The width of the pattern is 63

squares. This is too much for the reader card. Take the left half of the motif only as shown in Fig.7. This is 29 squares wide.

When you are programming do $E \rightarrow E3$. This will make your picture 58 stitches wide, sitting nicely in the centre of the garment. To make it wider, when you reach ENLARGE POSITION you will bring up $\leftrightarrow$ sts 58 and say NO.

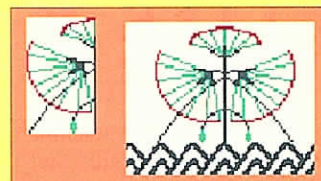


Fig. 7
Up will come $\leftrightarrow x 1$. You will then press 2 and ENT, which will double the stitches to 116 wide.

If any of this is unsatisfactory for the size you require, you would consider a repeat pattern. A motif which will stand on its own does not make a good repeat design. You end up with one horizontal row of pattern following another and the same vertically. Integrated patterns will make a more cohesive design.

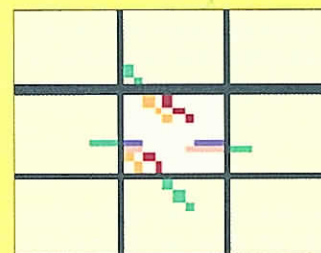


Fig. 8
It is best to draw five squares, then use the centre shape for your pattern and let parts of it run over into the other squares. Take a look at Fig. 8 and you will notice that the bits which run into the left square will be added to the right of the pattern. The parts which run into the right square will be added to the left of the pattern. Anything which runs into the square above will be added to the bottom of the pattern and the parts extending into the square below will be added to the top of the pattern. That will ensure that your patterns run into each

other and do not look artificially separated.

You will not be satisfied with your design the first time you draw it, so you need plenty of small-squared paper on which you can draw and colour in your design before you transfer the finished pattern to the reader cards. This is where Creation 6 or DesignaKnit is so useful!

Mark out your pattern, in pencil first, with the second colour on the first card, third colour on the second card and fourth colour on the third card and check it thoroughly before blacking it in.

If you are right-handed, always keep the squares you have filled in on your left, or your right hand will smear the work. The opposite applies, of course, if you are left-handed!

I had just finished my first card when the electronic pen became too faint. I did the next two cards with an Edding 500 permanent marker. The console accepted it. The disadvantage with the Edding marker is that the tip is extremely thick and this makes filling in the squares more difficult.

When your pattern is complete and you are satisfied with it, you will then have to choose the yarn. I find this to be the most difficult part. Very often the colours I want are not all available in the same brand or ply of yarn and I often have to mix and match.

I like my background colour, particularly if it is white, to be slightly thicker than the other colours, to prevent "grin-through", so I must either use 3-ply white with the other colours less than 3-ply thickness, or a white yarn which is thicker than 3-ply with the remaining colours in a normal 3-ply thickness. This involves a lot of practice pieces with different yarns!

Next month, I shall give you the finished design for the tunic, with the pattern in several sizes. You'll see that I changed my mind several times before I was satisfied!

Dear Anne

This is the page where readers can voice their views and share ideas about machine knitting. Write to Anne at MKM Ltd, PO Box 1479, Maidenhead, Berks SL6 8YX or fax us on: 01628-633250.

★ STAR LETTER ★

Dear Anne,

I read the letter from Eve Whitelegg in the May issue of *Machine Knitting Monthly* with interest and her comment that "Maintenance is much neglected" prompted me to get on with the job of thoroughly cleaning my Knitmaster machine, which I have been putting off ever since we moved house two years ago!

I have enclosed an account of my mammoth cleaning session, as I thought it might raise a smile and perhaps be of interest to other machine knitters who are on the verge of cleaning their machine.

The article is not intended to be an in-depth, technical description of knitting machine maintenance (I'll leave that to the experts!), more of a reader's attempt to spring clean her machine!

Yours sincerely,
Debbie Carpenter
Amphill, Bedford

Congratulations Debbie, on a clean knitting machine and writing this month's Star Letter. It's not often that "spring cleaning" wins us any prizes but yours has and we know that other readers will enjoy your account of it. The story appears in this issue featured as "Over To You", beginning on page 30. So thanks again, Debbie, for sending it in.

Dear Anne,

I bought my first copy of your magazine in September 1995. I had just taken redundancy (a case of jumping before arthritis pushed me) and I had some "mad money". I really do not know where the idea of a knitting machine came from, but once it was in my head I had to explore the possibilities.

I did not understand much of that first issue, but was struck by the friendly way the articles were written and the lovely designs. My first shock came when I went to the local department store to buy a machine - don't laugh - they used to sell them years ago! I was lucky that the lady selling sewing machines was a machine knitter and she

directed me to the nearest shop. I do not drive, so this meant a bus and two trains which nearly put me off, but I realise now I am fortunate compared with some readers.

In October '95 I became the proud owner of a reconditioned Brother 860, what most knitters would think of as a basic punchcard machine. I did not want to spend too much in case I could not master it. After the first few frustrations I was hooked and by November, making Christmas presents for the family.

I am now re-reading those first magazines plus a few back issues, as I have just acquired my ribber and a Knit Leader. With your help there will be no

stopping me now!

One final point that is quite surprising - my housework is now done much more efficiently because I make a list of chores each morning and add knitting to the bottom of the list. It is amazing how the jobs get done in order reach the "carrot" at the end!

My many thanks again - keep up the good work.

Yours sincerely
Chris Willocks
Wolverhampton

Welcome to the happy band, Chris. Letters such as yours are a delight, since they highlight a popular source of new machine knitters - the early-retired.

Both men and women find great enjoyment in exploring the possibilities of knitting and it has something for everyone; an enjoyable craft for those who simply wish to do something creative and quite a challenge for those who become fascinated by the advanced technology of electronics and computer programs. It's fun and it's useful too - a great way to dress well on a pension!

Dear Anne,

I only began machine knitting in March of this year when I was lucky enough to find a second-hand machine for sale in a local charity shop for £10. I was hooked immediately and, because this was a very old machine that would only knit stocking stitch, I had to invest in a Knitmaster punchcard machine with ribber.

I bought your June magazine containing the **Sports and Pastimes** feature and wanted to knit the American footballer motifs for my fiancé as he is American and a keen football fan. I wanted to put both the American football motifs on the front of a sweater but with a 24-stitch punchcard machine this seemed impossible. After much thought I eventually hit upon an idea, which I have not read in any magazine and it may be of interest to other knitters.

After doing the welt and a

few rows of stocking stitch, set the machine to hold, put all the needles on the right-hand side into HP starting with the carriage at the left and take all the stitches on the left of centre 0 off on to waste yarn. Set RC 000. Set machine for motif knitting and knit the right-hand motif on the stitches at the right of centre 0.

When this motif is completed, take the right-hand stitches off on to waste yarn making a note of the RC. Put the left-hand stitches back on to the left-hand needles and set RC 000. Complete the other motif on the left side making sure that the same number of rows have been knitted on each side. Return the right-hand stitches to the right of the needlebed and continue to knit the front in one piece, as desired.

When the front is complete, the slit up the middle between the two different motifs can be sewn up, edge-to-edge. This technique could be used to place any number of motifs on the front of a sweater.

Yours sincerely,
P Carter
Rochdale

This is the joy of new knitters! Probably the more experienced would never think of your unconventional approach, Ms Carter. I hope your fiancé is suitably impressed by the sweater.

Next time you use this technique you could even make a decorative feature of the necessary seam, by joining it with a small double hem in contrast yarn - like a contrast piping.

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John is an ex-Brother supervisor and he will give talks on a variety of subjects including:- Basic and advanced knitting techniques - Japanese machines; programming - all Brother electronics; using colour changers and accessories. His speciality is jacquard and ribber techniques. Club visits, courses and workshops are all undertaken and there is no restriction on distance.

ANGELA CORYN

Angela Coryn Knitwear, Tangles, Little Bull Lane, Waltham Chase, Southampton, Hampshire SO32 2LT
Tel: 01489-892041

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As well as demonstrations, topics include - General Talk; Machine Knitted lace; Making Up; Tension (what's that?). Open to requests - whatever the topic, I always knit. My **Info Sheets** are available - please send stamped addressed envelope for mail order. Workshops and private tuition can also be arranged and any distance will be considered.

DEBBIE KENDALL

32 Fortescue Road, Poole, Dorset BH12 2LJ
Tel: 01202-722479

As well as talking to your club about Cut & Sew, Debbie also includes the following topics:- Weaving, especially with fine yarns; Pressing For Beginners and Beginners' Ribber Work and Jacquard. Debbie also loves running workshops which could include working with overlockers, as well as the previously mentioned subjects. Her correspondence courses on Cut & Sew and Decorative Techniques are very popular. Please telephone to discuss your requirements.

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How about a day out?

As well as getting speakers to visit you, how about organising a day out for your club? Turn to our "Clubs Welcome" section on page 55 for some ideas on where you can go. You're sure to have a great time and you could pick up some bargains while you're there!

Designed by

LADY'S FAIR ISLE SWEATER 2

Punchcard designed by Judy Dodson.

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines.

MATERIALS

King Cole Anti-Tickle 4 ply. (Yarn Guide No.11.)

1 x 500 g cone in Larkspur (MC).

1 x 500 g cone in Sand (C).

GARMENT WEIGHT

Finished garment in first size weighs 580 g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:- King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX. Tel: 01274 561331.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

MEASUREMENTS

To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.

Actual size 101 [121] cm, 40 [48] in.

Length to shoulder 71 cm, 28 in.

Sleeve seam without roll 44.5 cm, 17½ in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

30 stitches and 35 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, you should prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- Knit two colour Fair Isle rows with the first colour given in back feeder 1/A to knit background and the second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.
- On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on) for 580 and SK840 machines, right light on for earlier models.
- On Brother electronic machines, place pattern over centre 0.

FAIR ISLE PATTERN

K 16 rows MC/C, 1 row C (in feeder 2/B), 7 rows MC/C, 1 row C (in feeder 2/B), 20 rows MC/C and 1 row C (in feeder 2/B). These 46 rows form patt.

BACK

Push 154 [184] Ns at centre of machine to WP. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 20 rows. Using MT+3, K 1 row. Using MT-2, K 21 rows. Make a hem by placing loops of

first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Using MT+2, K 1 row. Release card and cont in Fair Isle patt. Set RC at 000. Using MT, K 138 rows. Place marker at each end *. K 92 rows. RC shows 230. Using WY, K a few rows in st st and release from machine.

Mary Smith

FRONT

Work as for Back to *.

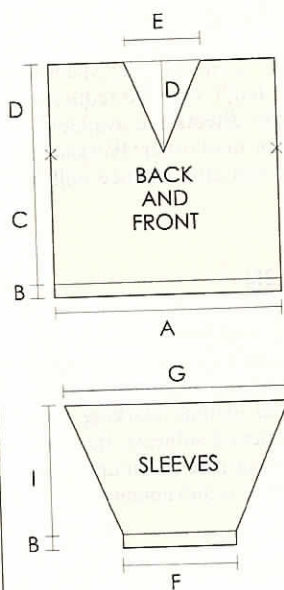
SHAPE NECK

Note patt row on card. Using nylon cord, K 77 [92] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on next and every foll alt row until 42 [57] sts rem. K 22 rows. Cont in st st. Using C, K 10 rows. Using MT+3, K 1 row. Cast off with a latch tool. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Using MT, finish to correspond with first side, reversing shaping.

SLEEVES

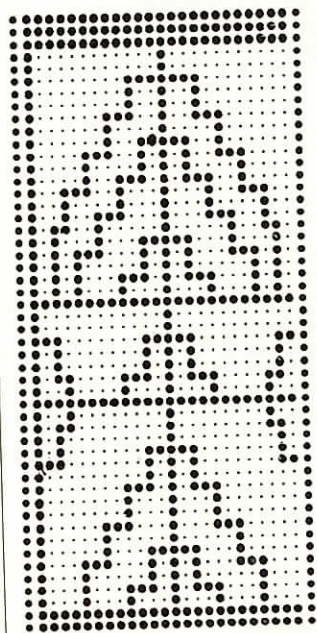
Push 60 Ns at centre of machine to WP. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and MC, K 20 rows and then, using WY, K a few rows and release from machine, leaving empty Ns in WP. With carriage at left and K side facing, replace sts on to Ns. Unravel WY. Using C, K 10 rows. Using MT+3, K 1 row. Cast off with a latch tool, leaving empty Ns in WP. With P side of MC facing, replace sts from last row worked in MC on to Ns, pushing 10 rows in C down between work and needlebed. Using MT-2 and MC, K 20 rows. Make a hem by placing loops of first row worked in MC (above WY) on to corresponding Ns. Unravel WY when work is completed. Using MT+2, K 1 row. Release card and cont in Fair Isle patt. Set RC at 000 and then, using MT, shape sides by inc 1 st at each end on every alt row until there are 90 sts, then on every foll 3rd row until there are 160 sts. K 3 rows. RC shows 138. Lock card. Cont in st st. Using C, K 10 rows. Using MT+3, K 1 row and then cast off with a latch tool.

Diagrams



- A = 51 [61] cm
- B = 5 cm
- C = 39.5 cm
- D = 26.5 cm
- E = 23 cm
- F = 20 cm
- G = 53 cm

Punchcard Chart





JOIN SHOULDERS

Push 154 [184] Ns to WP. With K side of Back facing, replace sts on to Ns. Unravel WY. With P side of Front facing, replace sts from last row worked in Fair Isle patt on to 42 [57] Ns at each edge, pushing 10 rows in C down between both pieces of work. Using MT+3 and C, K 1 row and then cast off with a latch tool.

FRONT COLLAR (KNIT 2)

Push 75 Ns to WP. With carriage at right and P side facing, pick up 75 sts along the front edge from V to shoulder and then place on to Ns. * Set RC at 000. Using MT-2 and MC, K 20 rows. Using C, K 10 rows. Using MT+3, K 1 row and then cast off with a latch tool, leaving empty Ns in WP. With P side of MC facing, replace sts from the last row worked in MC on to Ns, pushing 10 rows in C down between work and needlebed. Using MT-2 and MC, K 20 rows. Make a hem by placing loops of first row worked in MC at neck edge on to corresponding Ns. Using MT+3, K 1 row and then cast off with a latch tool *.

BACK COLLAR

Push 55 Ns to WP. With carriage at right and P side facing, pick up 55 sts across back neck and place on to Ns. Work as for Front Collar from * to *.

JOIN SLEEVES TO ARMHOLES

Push 160 Ns at centre of machine to WP. With K side facing, pick up 160 sts along armhole edge between markers and with shoulder seam at centre 0 place on to Ns. With P side of Sleeve facing, replace sts from last row worked in Fair Isle patt on to same Ns, pushing 10 rows in C down between both pieces of work. Using MT+3 and C, K 1 row and then cast off with a latch tool.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join side, sleeve and collar seams. Sew left end of front collar to right side of V neck. Overlap right collar over left collar and catch down on outside of left collar.

Masterclass

Inspiration

Mary is often asked, as a designer, where she gets her ideas from and her answer is . . . from almost everything she sees or hears! This month, her inspiration comes from some book illustrations she came across recently.

Mary Dowse

I have been looking at the illustrations from a book by *Heinz Edgar Kiewe* called *The Sacred History of Knitting* written in the 1960s, which I came across whilst re-arranging my book shelves.

His historic examples are really exciting, though I'm not sure that I agree with all his findings. A lot of clothes look as if they are knitted, both in sculpture and book illustrations. However, whether they were or weren't, they are wonderful ideas to translate into knitting for now!

Many of them are utterly simple, some quite elaborately patterned. I wish I had time to knit them all, but perhaps you will if I can't!

There's one robe which looks exactly like the simple diamond

lace pattern, common to all lace machines and lots and lots of ideas for sweaters. He has certainly found some wonderful illustrations which give a host of ideas.

Medieval tights do look as if they were knitted, but I believe that the early ones were made of loosely woven wool, damped and shrunk on the leg. Did they have a model wooden leg to do this on and avoid the rheumatics? Having said this, some of the illustrations of tunics and leggings look, for all the world, as if they were knitted in elaborate Aran patterns.

If you have a pattern for tights using a charting device, you could make these - they would be fun for

winter but they are a bit bulkier than conventional tights. They're great for thin legs, but leg warmers might be better for those which are more solid! Remember, that for a pattern like this, they don't stretch as much as "stocking stitch" tights so be sure to make them big enough!

Aran sweaters are fun, too - and though not in the forefront of fashion this season, they do always look good, whatever the trend.

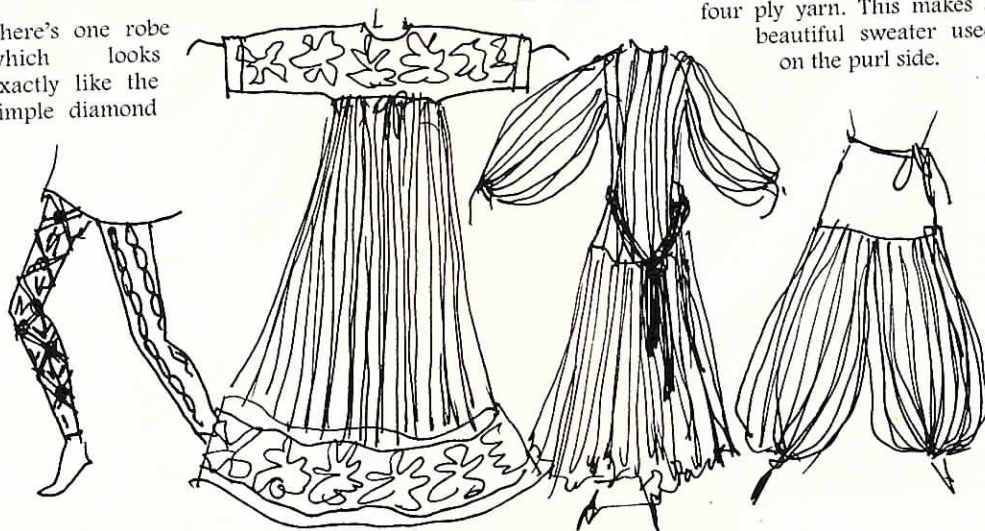
THE MEDIEVAL LOOK

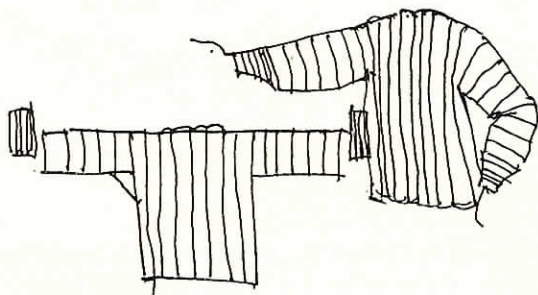
One of the most interesting looks in medieval clothes is a tunic or top, hanging in vertical folds. A modern version of this was reproduced in the *Sacred History of Knitting*, made in wide ribbing. I don't know whether it is still possible to obtain a pattern for this, but it would be very easy to work out your own - even racking the bottom to make a fluted edge.

INTERPRET WITH SHADOW PLEATING

If you don't own a ribber, why not try it in shadow pleating? It's easy for a beginner and very much in the feeling for loose bulky tops this season. Knit it sideways in three or four ply, with two rows in a tight tension and fine yarn to about ten to twelve rows of heavier yarn.

You must use a fairly strong fine yarn, otherwise it will wear out first! Two strands of 40 Silko or stronger will work with three or four ply yarn. This makes a beautiful sweater used on the purl side.





The cuffs and a collar, if you'd like to add them, are usually picked up on less stitches in a finer pattern and stretched to fit the sleeves, pulling them in at the wrists.

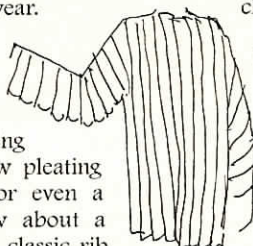
The tension for the main part can be really soft and loose, though it can be made in tougher wools or even in a woven pattern for outdoor wear.

You could also use the technique for a straight-hanging dress or coat. You have to be careful with these in shadow pleating as you may well find that your machine is not wide enough - except for a "mini".

However, you can get away with a yoke or a very careful decorative seam - much in the way of medieval clothes.

VARIATIONS ON A THEME

There are many other ways of using ribbing or shadow pleating for a medieval or even a Greek look. How about a dress with a long classic rib or shadow-pleated skirt attached to a long bodice in a less full rib? If you like, you can add really full bishop sleeves or loose hanging sleeves.



DRESS IT UP!

Finally, remember that very fine yarn - used for shadow pleating with an occasional thicker thread to give the pleating - will make beautiful light "evening" dresses with lots of gold lurex and a lamé look, perhaps worn with gold tights or some loose Turkish trousers!



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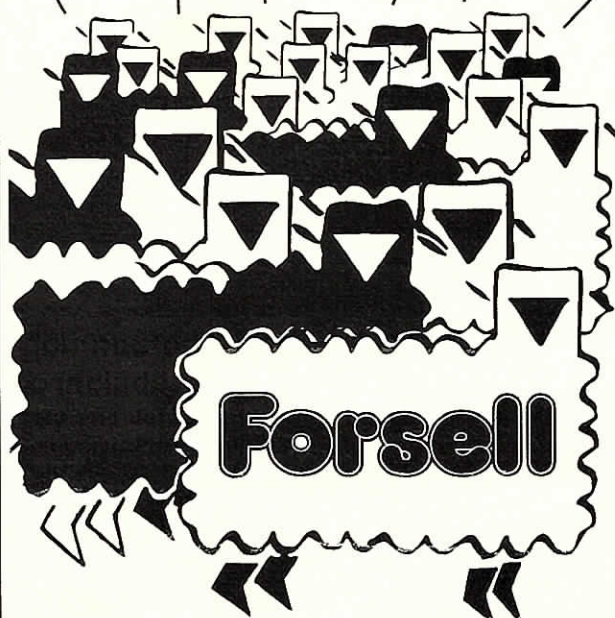
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Oh Brother

Using your Brother electronic - entering a pattern

In this short series, Diane will be "getting you started" and in this article, she explains how to put a pattern into your machine.

Diane Bennett

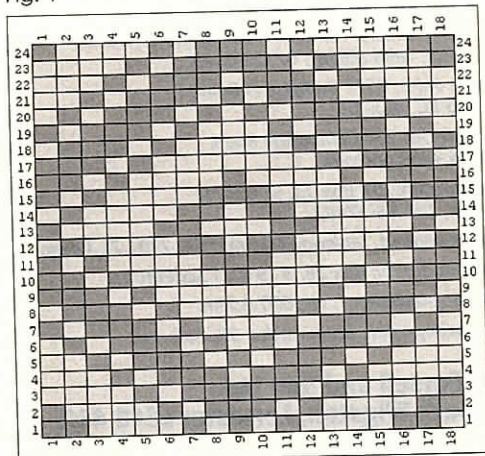
Brother electronics are wonderful machines! Each has a range of built-in patterns which can be knitted as all-over fabrics or motifs and any design can be entered using a mylar sheet or the direct entry system. However, like any piece of equipment, it does take time to get to know and understand them.

THE BASICS

When using an electronic machine, one of the big advantages is that patterns can be entered quickly and easily. There are no cards to punch and only one repeat of the pattern needs to be entered.

Take Card 1 as an example - the pattern repeat is two rows high

Fig. 1



and two stitches wide, but for a punchcard machine at least 36 rows of a 24 stitch card needs to be punched. For the electronic, mark or enter two stitches and the design is ready to knit. It's that easy - if you know how!

Although there are now a large number of different designs for electronic machines, sometimes punchcard patterns need to be used. To find one repeat, simply count the number of times the pattern appears across the width and in the length of the card.

Take a pencil and outline the CENTRE repeat on the original punchcard design. For example, for a punchcard 24 stitches wide and 60 rows high with two

repeats widthways and three lengthways, the pattern repeat is 12 stitches and 20 rows.

Outline on the card the centre 12 stitches and the first 20 rows - this is the design which is to be entered into the electronic machine.

Why use the centre repeat?

Simply because this places the pattern in the same position on the needle bed as the original design.

After selecting the part of the pattern which is to be entered, this can be entered into the machine in one of two ways depending on the model.

KH910, 950 or 950i Machines

Draw one pattern repeat on to a mylar sheet, read this into the machine and program the pattern.

KH930, 940, 270, 965, 965i, 970 & 900 Machines

Use the direct input system on the machine to enter the pattern.

Small patterns are very easy to enter in this way, but one of the wonderful features of an electronic machine is the ability to knit large designs - fitting the design to the garment piece in some cases. Using either method to enter a pattern perhaps 180 stitches wide and 450 rows long would be tedious.

For machines from the KH930 onwards (but not KH950) it is possible to use two other methods to enter patterns.

THE PPD OR PATTERN PROGRAMMING DEVICE

This is a small machine which can be connected to a television and the stitch pattern drawn on the screen. Parts of the pattern can be repeated, mirrored and so on to create the design more quickly.

DesignaKnit or other computer design systems

The stitch pattern is designed on the computer screen, saved and then transferred directly to the knitting machine through a special cable.

Direct Entry Systems

The newer models have direct entry pattern input system. The detail varies slightly between models, but the principles are the same for all.

First press the INPUT key and machine displays the pattern number to be used to knit the

pattern. This is usually referred to as a "900 series" number and is between 901 and 998. The first pattern that is entered is 901, the next 902 and so on. This is quite straightforward until patterns are deleted.

If the memory is holding patterns 901 to 910, but Pattern No.903 is deleted, 903 will be the number of the next pattern to be input. The machine always gives the pattern to be input the lowest available number. Make a careful note of this number, because it is very annoying to have to knit or check several patterns to find the one to be knitted.

Next, the size of the pattern needs to be entered - stitches first, followed by rows. The maximum available is usually 200 stitches (except on the KH270 chunky) and 998 rows. However, there is a limit to the amount of memory available for these patterns, so when the memory starts to fill the pattern length may be shorter than 998 rows.

Also, when entering three or four colour designs on the KH970 or three colour on the KH965 and KH965i, the pattern length is shorter. For a three colour design, each colour in the pattern is separated into three rows for knitting, so that maximum length is 332 rows, which becomes 996 rows when knitted.

Once the pattern size has been entered, it cannot be changed. To enter the same pattern in a different size, it would be necessary to start again - so check carefully before starting to input a large design to avoid any errors!

The next step is to input the pattern, using the black and white keys - except for three or four colour designs - starting at the bottom left corner. For ease and speed, draw out the design with the row and stitch numbers on the sides of the graph as shown in Fig.1.

While entering the pattern, the row number is displayed at the beginning of each row, then the

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stitch number as the row is input, so it is helpful to be able to identify rows and stitches easily.

To enter the pattern, press the black and white keys in the correct sequence. For example, for the first row in Fig.1, the sequence would be 1 white, 2 black, 4 white, 1 black, 1 white, 1 black, 1 white, 1 black, 4 white, 2 black.

Remember the following tips to save time while entering patterns.

- 1 Enter tuck and slip patterns - and others which are mainly black - in reverse and use the negative key on the machine to knit.
- 2 If the rest of the row is white, use the up key to move on to the next row.
- 3 If you make a mistake, move on to the next row and correct the error using CHECK later.
- 4 Except on the KH900, do not use the down key to move back through a pattern while using input - this deletes the rows entered!

When the pattern is complete, press the INPUT key again to turn it off. The pattern can now be checked using the CHECK key and any errors corrected (except on the KH900).

Memo data can be added to the pattern for lace information, colour changes and so on, using the MEMO key.

While inputting and checking the pattern, the stitches in the current row are displayed at the top of the input section. On machines apart from the KH900, these are shown in blocks of 10 stitches - the pattern in Fig.1 is 18 stitches wide and would be displayed as a block of 10 stitches then a block of 8 stitches.

MYLAR SHEETS

The first pattern entry system which was used by Brother electronic machines was mylar sheets. The pattern to be knitted is drawn

on to the sheet using a special pen and the ink from this pen can be detected by the sensor in the pattern reader to read the pattern. The mylar sheet can be laid over a design if it is the correct size and traced on to the sheet.

Once the ink is dry, the mylar sheet is fed into the knitting machine as far as the set line and then read in as appropriate to the model.

The KH910 and 950 machines can hold only one mylar sheet in the memory, but several mylar sheets can be read into the KH950i for patterns up to 200 stitches wide and 900 rows long.

To use part of a mylar sheet, the position of the pattern needs to be programmed into the machine. If the design in Fig.2 is drawn on to the bottom left corner of a sheet, for example, its position would be programmed as row 1 to row 24, stitch 1 to stitch 18. Place it in a different position on the sheet and these co-ordinates would need to be changed.

The main problem with mylar sheets is making sure that they read correctly. Store the pen upright with the nib upwards when not in use, then shake well before starting to draw the design. If the nib becomes broad or messy, pull it out and turn it the other way up, or replace it.

THE PPD

Patterns are entered into the PPD in a similar way to the direct entry system. The pattern number is displayed, size of the pattern is entered and a grid is then shown on the television screen. The pattern can then be entered, but with all or a large section of the pattern displayed.

It is also possible to speed the

process in other ways. Stitches 2 to 9 of the pattern in Fig.1 are the same as stitches 11 to 18 when mirrored. This section of the pattern can be repeated and placed into columns 11 to 18 then mirrored, to avoid entering the information twice.

When the pattern has been entered, it is transferred to the knitting machine either by connecting the PPD and machine (KH930, 940 and 950i) or by plugging in the cartridge (other models).

Beware - if using the KH930, 940 or 950i - the patterns in the memory should be transferred to the PPD before creating the first design, since sending patterns to the machine deletes those already in the memory!

When using the KH950 950i and 970, the pattern number in the machine may be different from the number displayed by the PPD - note this when entering the pattern.

DESIGNAKNIT

The stitch pattern can be entered even more quickly and easily using DesignaKnit.

While entering the pattern, it is displayed on the computer screen. Once complete, it is saved on to disk and can then be sent to the knitting machine.

The computer and machine are connected by a special lead as appropriate to the model. The pattern is then transferred into the machine via the lead. As with the PPD, patterns in the memory of the KH930, 940 and 950i should be uploaded to the computer and stored on disk before downloading patterns.

The pattern which Diane has used to illustrate this article is shown as a repeating pattern in Fig.3. In the next article in this series, she will be explaining how to knit all-over patterns and motifs.

Fig. 3

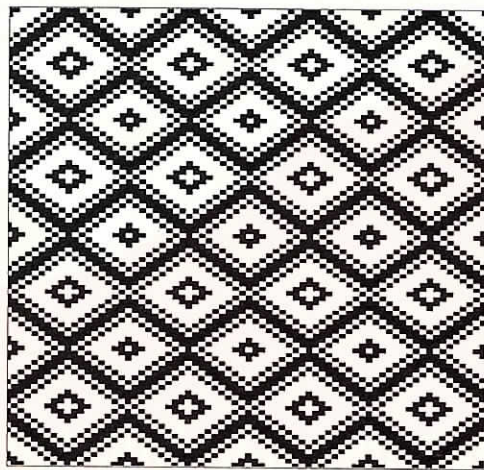
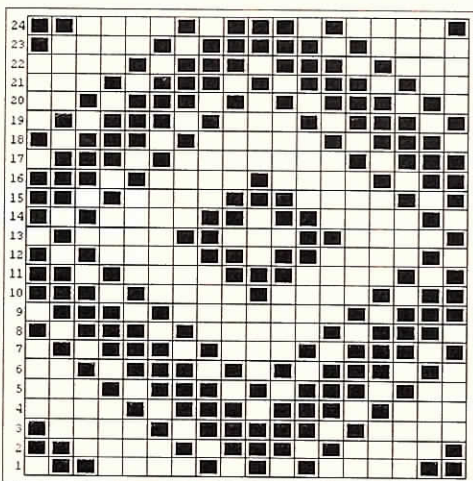


Fig. 2



DO YOU NEED MORE HELP WITH YOUR BROTHER ELECTRONIC?

You may like to know that Diane has written a "Users Guide" for each of the current Brother electronic machines - 950 and 950i, 965 and 965i, 970, 900 and the 930, 940 and 270.

The books contain information about programming and entering designs, including motifs, as well as more unusual ideas such as automatic intarsia and skirt shapings.

To order one of these books, ask your local dealer or write to:-

Diane Bennett

9 Huntley Grove, Nailsea, BRISTOL BS19 2UQ

The books are £5.95 each - POST FREE to MKM readers until 31st January 1998 - £6.20 after that date. If ordering by post, please state which machine you are using.

Also available, for more detailed information about programming, are cassette tapes for the 910, 950 and 950i, 965 and 965i.

The three tapes for each machine cover:-

- Basic Programming
- Advanced Programming
- Ribber and Double Bed Colour Changer

The tapes cost £5.50 each or £15.50 for the set and are available from Diane at the address given above.

Designed by

LADY'S FAIR ISLE SWEATER 3

Punchcard designed by Judy Dodson.

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

MATERIALS

Yeoman Sport 4-ply. (Yarn Guide No.11.)
1 x 500 g cone in Tomato (MC).
1 x 500 g cone in Powder (A).
1 x 500 g cone in Mustard (B).

GARMENT WEIGHT

Finished garment in first size weighs 565 g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD, or telephone: 0116-240 4464.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 96 [101, 106, 111] cm, 38 [40, 42, 44] in.
Length to shoulder 71.5 cm, 28½ in.
Sleeve seam 44.5 cm, 17½ in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 37 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.
- On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
- On Brother electronic machines, place pattern over centre 0.

FAIR ISLE PATTERN

K 6 rows A/MC. * K 1 row A/B and 9 rows A/MC. Rep from * throughout.

K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side to **, reversing shaping. Lock card.

Using WY, K a few rows in st st and release from machine.

JOIN SHOULDERS

Push 103 [111, 119, 127] Ns at centre of machine to WP with extra N at right. With carriage at left and K side of Back facing, replace sts on to Ns. With P side of Front facing, replace sts on to

Mary Smith

27 [31, 35, 39] Ns at each edge. Unravel WY. Take carriage across twice without knitting. Do not release card (Electronic Machines - memorise, then lock on first row). Cont in Fair Isle with A in feeder 1/A and MC in feeder 2/B. Using MT+3, K 1 row. Cast off with a latch tool.

SLEEVES

With carriage at right and using MC, cast on 69 sts at centre of machine in 1x1 rib with extra st at right. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 14 rows. Transfer sts for st st. Insert card and lock on first row. Take carriage across twice without knitting. Do not release card (Electronic Machines - memorise, then lock on first row). Cont in Fair Isle with A in feeder 1/A and MC in feeder 2/B. Set RC at 000. Using MT, shape sides by inc 1 st at each end on every 3rd row until there are 85 sts. K 2 rows. RC shows 26. Release card and cont in Fair Isle patt. Cont to inc on every 3rd row from previous inc until there are 117 sts, then on every foll 4th row until there are 157 sts. K 4 rows. RC shows 156. Adjust length at this stage, if required.

SHAPE TOP

Cast off 8 sts at beg of next 2 rows, 4 sts at beg of next 2 rows and 2 sts at beg of next 2 rows. K 1 row. Dec 1 st at each end on next and every foll alt row until 91 sts rem. Cast off 2 sts at beg of next 26 rows. Cast off rem 39 sts.

COLLAR

With carriage at right and using MC, cast on 171 sts at centre of machine in 1x1 rib with extra st at right. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-1/MT-1, K 10 rows. Do not break yarn. Push 11 Ns at each end from WP to HP. Using WY, K a few rows over rem 149 sts and release from machine. With carriage at right and using a transfer tool, push 11 Ns at right from HP to WP. Using MC, K 30 rows. Cast off. Using a transfer tool, push 11 Ns at left from HP to WP. Using MC, K 30 rows. Cast off. Push 149 Ns at centre of machine to WP with

25 ►

BACK

With carriage at right and using MC, cast on 151 [159, 167, 175] sts at centre of machine in 1x1 rib with extra st at right. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-1/MT-1, K 10 rows. Transfer sts for st st. Insert card and lock on first row. Take carriage across twice without knitting. Do not release card (Electronic Machines - memorise, then lock on first row). Cont in Fair Isle with A in feeder 1/A and MC in feeder 2/B. Set RC at 000. Using MT, K 66 rows. Using WY, K a few rows in st st and release from machine. Push 123 [131, 139, 147] Ns at centre of machine to WP with extra N at right. With carriage at right and P side facing, replace sts on to Ns dec evenly. Unravel WY. Using MC, K 1 row. Transfer sts for 1x1 rib. Set RC at 000. Using MT-3/MT-3, K 34 rows. Using WY, K a few rows and release from machine. Push 151 [159, 167, 175] Ns at centre of machine to WP with extra N at right. With carriage at left and P side of st st facing, replace sts on to Ns inc evenly. Unravel WY. Using MT and MC, K 1 row. Set RC at 000. Release card and cont in Fair Isle patt. K 68 rows.

SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows, 4 sts at beg of next 2 rows and 2 sts at beg of next 2 rows. Dec 1 st at each end on next and every foll alt row until 103 [111, 119, 127] sts rem *. K 69 rows. RC shows 162. Using WY, K a few rows in st st and release from machine.

FRONT

Work as for Back to *. K 41 rows. RC shows 134. 28 rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 13 sts. Using nylon cord, K 45 [49, 53, 57] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 27 [31, 35, 39] sts rem. K 8 rows **. Using WY,



extra N at right. With P side of WY facing, replace sts on to Ns. Unravel WY. Insert card and lock on first row. Take carriage across twice without knitting. Do not release card (Electronic Machines - memorise, then lock on first row). Cont in Fair Isle with A in feeder 1/A and MC in feeder 2/B. Set RC at 000. Using MT, K 30 rows. Cast off.

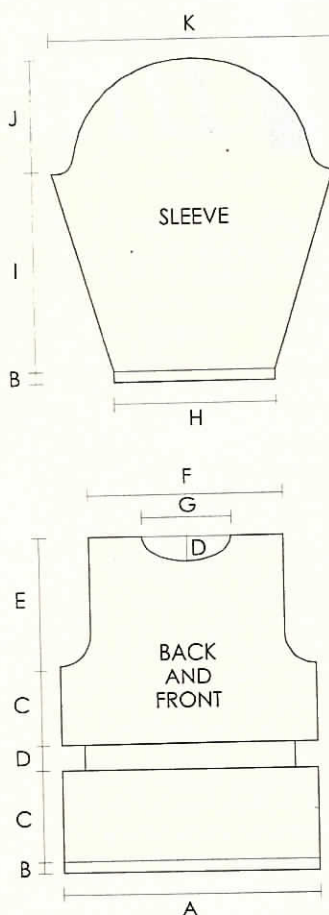
PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

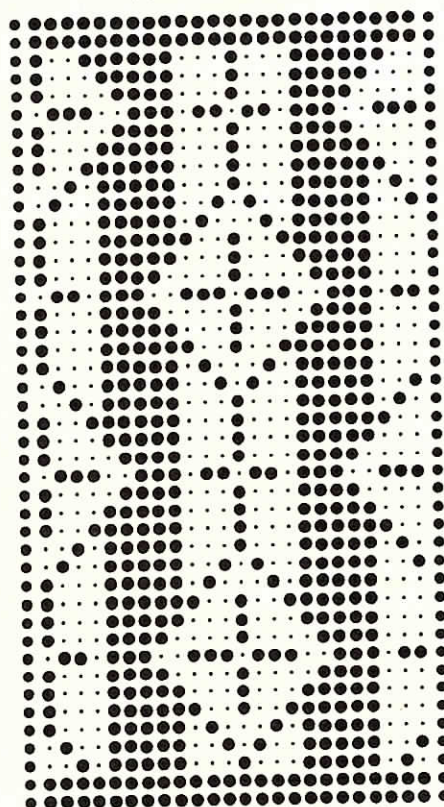
Set in sleeves gathering top cast off sts to fit. Join side and sleeve seams. Join rib bands to edge of collar. With K side of collar to P side of neck opening sew into position with ends at centre front. Join 2.5 cm, 1 in of collar at centre front.

Diagrams



A = 48.5 [51, 53.5, 56] cm
B = 2.5 cm
C = 18 cm
D = 7.5 cm
E = 25.5 cm
F = 33 [35.5, 38, 40.5] cm
G = 16 cm
H = 22 cm
I = 42 cm
J = 18.5 cm
K = 50.5 cm

Punchcard Chart



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Question Time

The animal kingdom

Pat's inspiration, this month, started with a box of chocolates and roamed around animal farm before she took a trip down memory lane. Why not join her!

Pat Coulston

Have you ever seen that television advertisement for "After Eight" chocolates where the humans sitting around a dinner table are likened to birds as they eat these chocolates?

I was reminded of this when I was sitting with a large group of knitters and listening to them all

using their knitting machines! The only difference was that they reminded me of animals!

LET'S TALK TO THE ANIMALS

There is the "gentle touch" where the knitter glides the carriage forwards and backwards - that must be the **snake**! There's

the knitter who "snatches" the carriage across the needlebed, turns and snatches it back - sort of angry and impatient and reminiscent of a **wolf**! The looker - or the one who watches carefully before knitting every row, as if waiting for a disaster to happen - has to be the **mouse**! The casual knitter - "I'm not really doing this because I'm thinking of far more important things". That has to be my **dog** Skippy - the most casual canine ever made! The yarn holder - is the knitter who hangs on to the yarn before it knits every row, pulling it upwards in case it loops. That has to be the **monkey**! The confident - this is a piece of cake, because it's the knitter for whom nothing can go wrong - the **lion**! The too fast knitter followed by the inevitable "crash" could only be the **lemming**! The dreamer is not really in this world of knitting and thinking of something totally unconnected to knitting, has to be the everyday **moggy cat**! The "wide berth" is the knitter who does not look part of her machine and seems to "stay aloof" must be the **giraffe**!

"LISTEN" TO YOUR MACHINE

This was just a joke really, but in each example there is a grain of truth. A knitting machine sort of "talks" as its owner knits with it. It is not only how the carriage is moved, but much depends on the condition of the bed and carriage. I hear the gasp sometimes of "help, I need cleaning" or "help, I need oil", as the machine grates away row after row. Another machine has to "push" itself along, because the grease is so thick on its rail you can hear its heart-rending effort.

Whether the machine is new, newish, old or ancient - it makes no difference at all. An old machine, well maintained - that is brushed, cleaned and lightly oiled - goes better than a new, neglected one.

I am continually amazed at the lack of care that, to my reckoning, 90 per cent of knitters give their machine. It is not just when you get time that you

attend to your friend, but after every garment - or couple of garments if you are a frequent or industrious knitter - or after ten hours of "playing". Another thing that always amazes me is the lack of basic tools a machine knitter keeps. Your very basics should be:-

- Three paint brushes
- Rags
- Sewing machine oil - you should have a can of this and no other type!
- Screwdriver - straight or crosshead, depending on your sinker plate

It is *absolutely useless* having one brush for every job - you need the three of them.

Brush 1 - This should be about 1 inch wide and used to clean the needlebed. This is **ONLY** for brushing the fluff from beneath the needles.

Brush 2 - This is also about 1 inch wide and is the "dirty" brush you use to brush out the fluff and dirt from beneath the carriage.

Brush 3 - This is a child's, small paint brush. You should put a couple of drops of the sewing machine oil on to this paint brush and "paint" the sides and edges of the joints and metal parts - often referred to as cams and so on - beneath the carriage. It is useless dabbing oil on a cloth over the top. It is the sides and edges that need the treatment.

Allow a few moments for the oil to do its work then, with a rag, very lightly wipe the surface to remove any excess oil. You should never see blobs of dirty oil on the needle bed. Over and indiscriminate oiling is as bad for your machine and carriage as under oiling. Never "oil" the back bed rail without cleaning it first with a rag. Then, wipe it with an oily rag.

SPECIAL NOTE

Toyota owners need to be very careful with oiling and must not, on any condition, over oil. Consult your manual before oiling and follow the instructions carefully.

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Every knitting machine could, with the barest of regular maintenance, last "for ever". The average knitting machine, I am sorry to say, is badly neglected and badly treated. Your car will not run without fuel and maintenance, nor will your knitting machine!

I say it in nearly every article I write and I am sure it will be on my tomb stone - have you checked your retaining or sponge bar recently? After a couple of years of life, it will probably need replacing. This has *nothing* to do with how much you use your machine.

TOPICAL TIPS

Here's a tip for brushing all the fluff out from beneath the needles.

Remove the retaining bar completely. Remove the needle protection strip. Now you can easily get Brush 1 beneath the needles and brush out all the fluff. Return the needle protection tip making sure it is placed correctly. To place the protection strip correctly, note the 21 rivets on the top of the needle bed. Find the centre one, then place the protection strip so that the

figure "1" comes on each side of the centre rivet. Put a tiny piece of *Blue Tack* beneath the strip at both ends, then it will not move. Return the retaining bar with the sponge side facing the floor. Brother owners will need to press the needles down to allow the bar to slide over the top of them. Be very careful that the bar does not go beneath the needles.

That's enough maintenance for one month!

DOWN MEMORY LANE

It is always interesting to listen in to "knitting conversations" between new knitters. It is so hard to imagine that they have never heard of names like Mary Weaver, Kathleen Kinder, Jane Antony, Patrick Riley (remember the Simpleframe?), Peggy Creighton (of Brother). To hear them discussing "knitting shows" and to realise they have no idea at all how all these came about is quite sad. So, for those folk, I am going down memory lane!

Back in 1978, Metropolitan (that is the original company) put on a Machine Knitting Show at the Technical College in Poole,

Dorset. It was completely original and to my knowledge, the first ever of its kind and incredibly exciting. This was then repeated annually, still run entirely by Metropolitan, growing and growing every year. It wasn't long before the "big boys" stepped in and the large exhibitions became what they are now.

To & Fro also started in May 1978, but our gratitude goes out to Anne Smith - our editor - who purchased it in 1990. Although the publication had to face the terrible depression years of the 90s, it is still published as a monthly magazine. Does any one out there remember the "At Homes" in Bournemouth - and the cream cakes? As I said, they were "heady days"!

So, who were the now well-known, but then young, promising designers of these years? On to the knitting scene and joining Mary Weaver and Kathleen Kinder came names such as John Allen, Diane Bennett, Iris Bishop, Carl Boyd, Ann Durkan, Angela Gordon, Ann Kite, Andy Levick, Jenny Rose and many others too numerous to mention.

Thank goodness all these names are still with us, going great guns and continually giving us wonderful patterns, teaching and so on. They have, of course, been joined by newer designers and teachers and how we welcome them all.

KNITTING HOLIDAYS

I hope many of you have been on a of some kind or another and, if not, I can really recommend these to you. I was fortunate enough to go to one at Urchfont Manor in Devizes, Wiltshire in August and had an absolutely fabulous week.

The tutor was Jenny Rose and, for a whole wonderful week, we learned about "Surface Decoration". To work at one's machine, in luxurious surroundings, everyone there also dedicated to machine knitting, interrupted only by the most appetising food - with no preparation or clearing up to do - was just bliss!

The elegant, historic and magnificent surroundings also helped to make a week that I and I'm sure the other knitters, will never forget - and yes, we all finished up with completed garments... well almost!

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	Bouclé	£2.07	(12p/oz)
	Bouclé (Repeatable)	up to £6.20	(up to 35p/oz)
3 Ply	HB Acrylic	£2.07	(12p/oz)
4 Ply	Shetlands & Wool	£2.73	(15.5p/oz)
	Shetland (Repeatable)	up to £7.24	(up to p/oz)
	Chenille	£6.20	(35p/oz)
	Mohair/Acrylic	£2.07	(12p/oz)
Chunky	Aran Hank (Repeatable)	£5.69	(32p/oz)
Aran	Wool/Nylon Hk (Repeatable)	£5.24	(30p/oz)
Chunky	Mohair 78% Hank	£8.27	(47p/oz)

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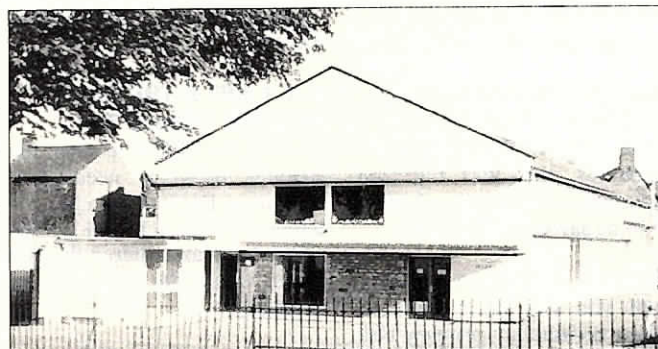
COSTS REPEATABLE

4 Ply	Acrylic	500 gm	£3.29	(19p/oz)
4 Ply	Rainbow	250 gm	£2.46	(28p/oz)
4 Ply	Crêpe Acr	500 gm	£5.29	(30p/oz)
3 Ply	Acrylic	500 gm	£3.90	(22p/oz)
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Pearl's a Singer

The first tentative steps

Knitwear designer Jan Wright has just indulged in Singer's top-of-the-range machine, the System 9000. Last month, she began the story of how she and her new machine got along; this time she shares some stitch patterns with us.

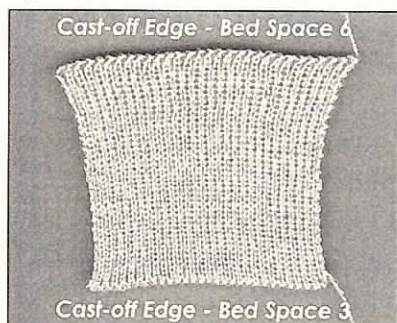
Jan Wright

Being a woman of sense (!), I had decided that, in order to learn the full potential of my new knitting machine, I should start quite slowly. Faced with an exciting number of new features, it seemed that my learning curve would be better at a gentle slope rather than a big hill!

Although I had been knitting for many years on Brother and, to a lesser degree, Passap knitting machines, this was my first excursion with Singer and needed to be savoured by degrees.

Therefore, I propose to share with you the stitch patterns which became my primary task in those first weeks. My intention was to explore the simplest of stitch patterns - those achievable on all types of Singer machines, using only manual techniques.

Figure 1



This way, I could develop a "feel" for the machine and a background understanding of the basic tensions and possibilities. Here are some of those early successes, together with all the **advantages** (☺) and **disadvantages** (☹) that I found along the way.

1 X 1 RIB & THE BED SPACING (Figure 1)

I found the ability to alter the spacing between needlebeds intriguing. Did it make a big difference? What if I tried a basic rib in 4-ply and altered the bed space; would the difference be apparent?

I settled for 1x1 rib in good old 4 ply - yes, I do have just as much as you in the ward-robe! With the Tension dials on 3 throughout, I did 10 rows at each Bed Space setting and the difference did show!

The stitches at the bottom edge (BS3) were slightly firmer than those at the cast off edge (BS6). The cast on edge shows no waviness and the cast off edge is stretchy. This is how they were achieved - with apologies to those of you who have known these techniques for years!

CAST ON

- Select needles for 1 x 1 rib. Intermediary lever on II. Knit (V) buttons pressed on both beds. T 1/1.
- Knit zig zag row as usual. Hang comb and weights. Disconnect the front carriage and run it across the needlebed to drop all of the rib stitches. Reconnect the front carriage and pull a loop of the knitting yarn down through the beds from between the zig zag row and the carriage. Then, while holding this loop down with one finger, knit another zig zag row.
- Now set for circular knitting (Buttons ○ pressed on both carriages) and knit 2 rows. Many books will tell you to knit 3 rows, but I have to confess that I've never understood the need for this, as I can't see much of a difference!
- Change to MT. With a 4 ply Acrylic, Bed Space 4 and T2½/2½ is normally about right. Knit your welts. Once the piece is finished, remove from the machine. Then, place the knitting on your lap and take hold of the loop and the single thread at the opposite end. Give these a good tug down together and watch that wavy edge tighten beyond all recognition! When satisfied, pull the thread out by the loop.

☺ Eliminates all waviness very effectively.

☹ Watch out for the second zig zag row - ensure that it knits off properly.

NEAT CAST OFF IN 1x1 RIB

If you knitted the garment in Fisher-man's Rib or English Rib, cancel the tuck buttons for the last row.

- Knit one row across at T8/8 (Plain Rib) or T11/11 (fisherman's or English Rib).
- Transfer all the stitches to the Back Bed.

- Bring all needles up to Hold Position.
- Lower the Front Bed and remove weights and comb.
- Latch tool cast off (p. 42 in your manual).

RACKED RIB PATTERN (Figure 2)

This was a pattern that I loved to do on my Brother. Racked patterns can be tedious when they have multiple movements back and forth. If you are called away, it's difficult to remember your place in the sequence! This particular pattern, however, uses only two settings and works on five rows at each setting - much easier to keep track of! This is how you do it:-

- Knit your ribs as usual, with the racking lever at 4. 1 x 1 rib is easiest to transfer.
- Bring all needles on the Back Bed to Working Position.
- Transfer alternate stitch from the Front Bed on to empty needles on the Back Bed.

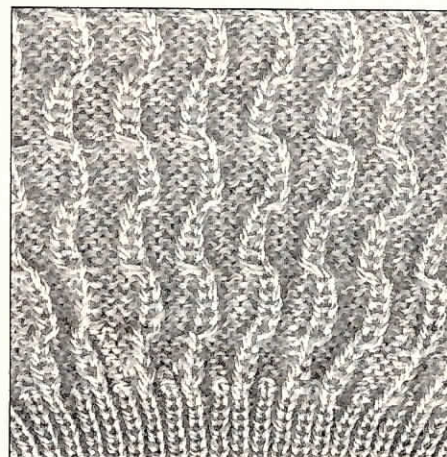
... J ... J ... J ...
... J ... J ... J ...

- Now change the intermediary lever to 1/1.

If you want to eliminate the little holes that you see in the sample, pick up the heels of the remaining Front Bed stitches and place them on the empty needles. If you, like me, enjoy these little "design features", then don't bother!

- Simply adjust the tension (4 ply - T6/2½).

Figure 2



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Over to You

Spring cleaning

Reading in *MKM* that "maintenance is much neglected", prompted Debbie to do the job she'd put off for a couple of years - spring clean her machine! This is her account of the marathon task.

Debbie Carpenter

"I had my first knitting machine in 1983 - a Knitmaster 360 - and it's still working absolutely perfectly, turning out lots of knitteds. However, I'm ashamed to say that it has never had a good spring clean in its life!

"Please don't misunderstand me, I regularly clean and oil the back rail and carriage runner and brush out all the fluff from under the needles. However, as for taking all the needles out and giving the machine a thorough spring clean - well, you just never have enough time, do you?

"I was clearing out the garage a few months ago and I came across a copy of *Pat Coulston's* book *Machine Maintenance*. I'd bought it some ten years previously when I helped my mother-in-law dismantle and clean a rather scruffy, second-hand machine that she had bought through the local newspaper.

"Idly, I began to flick through the book remembering, with a smile, how satisfied we'd been when all the cleaning and oiling had been done. I put the book on to the bookshelf in my knitting room, promising myself that I would clean my Knitmaster SOON!

"The book had remained, untouched, on the bookshelf, until a couple of weekends ago. It was a damp and drizzly

Sunday afternoon; I had nothing exciting to do and my husband was engrossed in Grand Prix racing. I remembered taking the time and trouble to take apart and clean my mother-in-law's second-hand machine and began to feel guilty that I'd never given my best knitting friend a good 'once over'.

"I started rummaging around for the things I needed for the big clean - surgical spirit, containers, newspaper, cloths, paper tissue, screwdrivers - I managed to find most things. I only had a small bottle of surgical spirit, but I thought I'd be able to manage with it anyway.

"I set myself the task of taking out all the needles and giving them a good clean and getting all the fluff out from the needlebed. I took out the needle retaining bar and started to take out all the needles. I had only bought a new bar about eighteen months ago, so it didn't need replacing.

"This is where my problems started. We're always instructed to divide the needles into 'inside' and 'outside' needles according to their position on the needlebed and so I'd decided to use a couple of shallow containers to soak my needles, as I didn't have any screw top jars to hand.

"When I tipped the surgical spirit into the containers, it

barely covered the bottom of the dishes. So much for impromptu spring cleaning! A bit of quick thinking was necessary, so I decided to use just one dish and to soak and clean the needles in batches, so that the outside and inside needles didn't get muddled up.

"I took out all the outside needles from the left side of the bed first of all, carefully examining each one and testing the latch to see if it was either too loose, too stiff, or just right. All the needles which didn't pass the "latch test" were put to one side to be discarded.

"Taking out the first batch of needles and examining them individually took ages and whilst they were soaking in spirit, the 'phone rang, so off I went to answer it. The trouble was that there was no lid on the container and surgical spirit evaporates quite quickly so, fairly soon, all the upstairs bedrooms smelt of surgical spirit.

"My husband dashed around, opening windows to let out the fumes, whilst I stood panicking as I thought I'd managed to anaesthetise the cat who was asleep in my knitting room! (She was snuggled up in a box full of half-empty cones and discarded tension squares I might add!). So, the poor cat then had to be woken up and moved to another room, where she wouldn't be overcome by fumes.

"I had to sit on the floor of my knitting room, with the windows wide open and the door shut, to stop the vapour from travelling around the house as I cleaned each needle in the spirit bath.

"I cleaned the needles in four batches in all - two outside batches and two inside batches. Whilst a new batch of needles was soaking in the spirit bath, I was wiping each needle from the batch before with an oily cloth.

"By the time all the needles were cleaned, I was cold and had a terrible headache, probably as a result of breathing in that surgi-

cal spirit vapour all through the afternoon! I used the remaining spirit to wipe down the metal parts of the needlebed and thankfully poured the last drops away.

"I still had to clean all the old fluff from the needlebed, so out came the vacuum cleaner. I had already asked hubby to take the latch off one of the discarded needles, so I was set to go.

"I put the vacuum cleaner on to full power and hovered it over the needle grooves. Grey coloured fluff came whizzing up from the depths of the machine and shot up the pipe. A few stubborn bits of fluff got stuck in the needle grooves and had to be prized out with the latchless needle, but all in all, the job was an easy one.

"I was actually quite surprised that there wasn't more fluff accumulated under the needles. I gave the card reader and knit radar slot a "once over" with the vacuum cleaner as well, to ensure that there was no fluff that would gum up the works at a later date.

"When I was satisfied that all the fluff had been removed, I started replacing the needles into the bed, returning the needles that had been on the outside of the bed to the inside positions and vice versa.

"I was thoroughly bored with the whole task by now, so I enlisted hubby's help in replacing the needles. Motor racing had well and truly finished by this stage and he was beginning to drop big hints about dinner! I carefully oiled the metal rails of the machine bed and went off to defrost the pork chops.

"I'm not one to leave a job half done, so after we'd eaten dinner, I decided to tackle the carriage and this is the part that surprised me most. I thought that most of the fluff would be in the needlebed, but I found there to be more fluff in the carriage itself!

"I managed to get into all the nooks and crannies and into

- Change the Bed Space to 5.
- Row Counter to 000 and knit 5 rows. Rack 2 notches left (to No 6) and knit 5 rows. Rack 2 notches right (to No. 4). These 10 rows form the pattern.

☺ Dead simple to make, with a firm, crunchy texture.

☺ Cut and sew necklines a must for this one! Watch out for your tension on the Front Bed. If too loose, the stitches start to rise - the "Pushing Down Wheels" (I just invented that name!) would help.

☺ You can very soon build up a considerable speed when using this cast off method. The rib stays very stretchy.

☺ After transferring the stitches to the Back Bed, mind that they don't rise up and off the needles when you remove the comb - push needles forward to Hold Position first.

MANUAL TUCK PATTERN (Figure 3)

This one was my attempt at copying the lacy tunics which are appearing in the shops at present - very see through, but worn over a camisole or body in satin.

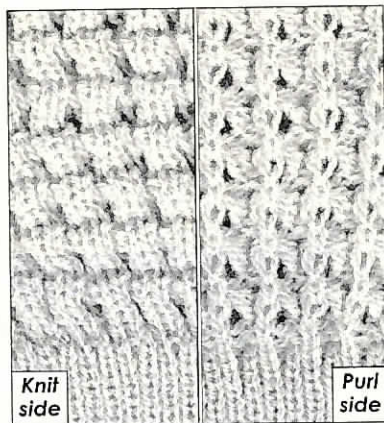


Figure 3

- Cast on in 1 x 1 rib.
- Knit welt.
- Transfer the alternate stitches from the Front Bed on to the Back Bed and then transfer as shown below.

```

  3  3  3  3
  J J J J J J J J
  . . . J . . . J . . .
  
```

- Bed Space 5, T 5/3.
- Both carriages set to V, knit 2 rows.
- Press U (Tuck) button on front carriage.
- Knit 4 rows.
- Press V button.
- Knit 2 rows. These 6 rows form the pattern.

☺ Light lacy and lovely! You could also try it in a pressable crêpe for lots of drape.

☺ Another one for cut and sew. Again, use the "Pushing Down Wheels" to hold down the stitches on the Front Bed.

FLAT RIB (Figure 4)

Flat rib is so called because it uses all the needles on the Back Bed and selected needles on the Front Bed. This gives a rib fabric which is rather more flattering to those of us who have a little "shape"!

HEM

A circular hem does not pull in - ideal for tunic tops or skirts.

- 4 ply Acrylic, Bed Space 5, Intermediary lever on 1'. Cast on in Full Needle Rib at T1½/1½ and knit zig-zag row. Hang comb and weights and set carriage for circular knitting at T5/5. Knit 20 rows. Transfer stitches as in the following diagram.

```

  J J J J J J J J J J J J J J J J
  . . J J . . J J . . J J . .
  
```

- Set carriage to knit. T5/3 and off you go!

☺ Good for dresses and suits - all the flattery of downward stripes without the cling.

☺ Usual rib story - neckband shaping rather difficult, making a cut and sew neck the best option. I did, however find that a low scoop was possible using holding position - make sure that the work is well weighted.

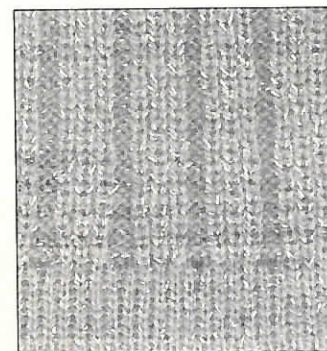


Figure 4

I do hope that these samples have given you a few ideas to try out yourselves. Let me know how they work for you - and if there is a particular aspect of Singer 9000 knitting that you would like me to explore. See you next month.

➔ the innards of the carriage by using a small paintbrush. I found there were a lot of yarn fibres wrapped around the spindles of the memory drums at the rear of the carriage. I had to spend quite a long time removing these fibres with a small pair of tweezers, being careful not to damage the drums themselves.

"The mammoth task is still not entirely complete - Pat's book recommends washing all the tools in soapy water - to give them a good clean - and cleaning all the plastic parts of the machine, as well as changing all the worn brushes on the carriage.

"I was so worn out by my spring cleaning session that I'm afraid it will have to wait until a later date! I have to say, though, that the Sunday afternoon was well spent - I no longer feel guilty about neglecting my machine and feel very satisfied that it has been cleaned. I keep taking the cover off the machine to admire it!

"Since the big cleaning session, I have found that knitting with the main carriage is much smoother and easier and there

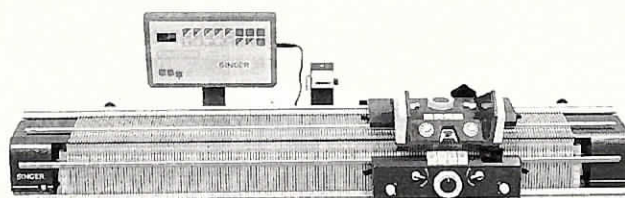
are no more needles with stiff latches to contend with when, for example, joining shoulders on the machine.

"I have also found that the lace carriage is far easier to move across the needlebed and stitch transfers are smoother with fewer dropped or mis-transferred stitches. Replacing the needle retaining bar also helps to reduce the amount of dropped stitches during lace work, as I found out when I replaced the bar a little while ago.

"The moral of this story is - make sure that you have absolutely everything to hand before you start, that you have a lid for your spirit bath and that you give yourself plenty of time. Giving your machine a spring clean is hard work and is time consuming, but when you consider what a machine costs to buy these days, it's got to be common sense to keep it clean and oiled and in good working order.

"Of course, now that I've given one machine a good spring clean, I somehow have to find the time to clean the other three and all the ribbers!"

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PASSAP®

The New Passap E8000

This month, as promised, we take the wraps off the new PASSAP E8000, courtesy Terry Cotton at Woolleys. It's a superb, new knitting machine for the more discerning and professional end of the home market.

Terry Cotton

"How about a week in Switzerland", asked Sue, my business partner, as she put the 'phone down.

— "What do I have to do to get that honour?" I replied.
— "Get you hands dirty", was the answer!



Well, as I spend most of my time up to my elbows in oil and dirt, repairing knitting machines, I was interested. So we went to Switzerland, to Madag - the home of the famous PASSAP knitting machines. Were we excited? Just a little, as we were going to be trained to assemble and knit on the new PASSAP E8000 knitting machine.

Why were we excited? This is a new knitting machine, not an old model with a few shiny extra bits - as we have seen with other makes. It's a new, PASSAP machine using all the proven technology and lots of innovation. PASSAP has identified a niche in the market and has designed the machine to meet that market.

go and buy fabric. Not any more with this baby! Did I say baby. It's seven foot long - just over two meters for the more sophisticated!

BIG IS BEAUTIFUL

It's a brute but "brutiful" when you realise its full potential. Sorry about that, it was meant to be "punny". Ever had the problem of running out of knitting machine when knitting garments for large people? Not with this one - unless you know some one with a chest size over eight foot!

If you do, then think again - but how about knitting a back and front of a size 43 inch garment side-by-side, as you have 47 inches of needles (120 cm) to play with. Have you ever hankered after those fine-knitted garments in industrial yarn that you see sold in high class shops? Then read on, it gets better!

It is an 8 gauge machine, with 3 mm between needles and there are 383 on each bed. You'll be pleased to know that it's happy using three ply yarn.

For the PASSAP people it has strippers. For non-PASSAP readers, not only did my mind boggle when I heard ladies huddled in groups talking about black strippers, but also really flipped when they went on to blue strippers! With the E8000, you only get one pair - which are mauve - and you only need them for a couple of minutes.

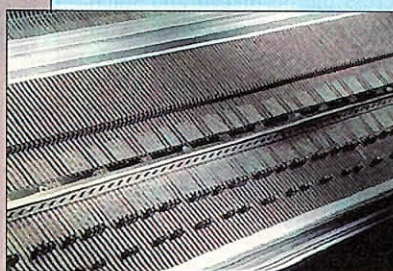
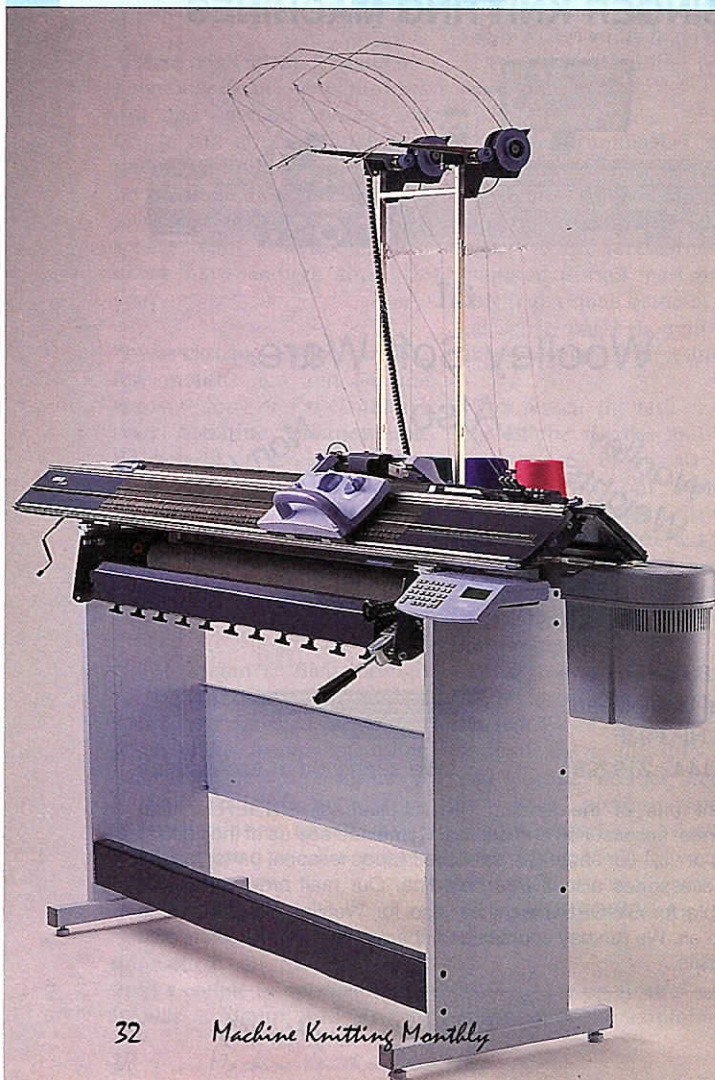
A SUPERB FABRIC-MAKING MACHINE

One of the facets of the knitting machine, so often ignored, is that it is a superb fabric-making machine. So many people just knit jumpers and skirts and then

CONCENTRATE - HERE COMES THE BORING BIT!

To help you out, here's a bit of technical information.

Most knitting machines use some method of keeping the



stitches on the needles when the carriage - or locks for PASSAP users - is knitting the stitch. Japanese machines use the fabric press and the Singer uses weights and the front bed. The PASSAP uses strippers that fit either side of the locks.

Several different types of strippers are used, depending on the technique and they are colour coded. These hold the stitches in place and allow the PASSAP to knit without weights.

There's only one pair of strippers supplied with the E8000, because you will only use the strippers to knit enough waste fabric to reach the take-down rollers.

Ah yes, part of the new innovation are the take-down rollers. You put the waste fabric into the rollers and then, every time you knit a row, the rollers pull down the fabric. This is adjustable, according to the tension you are using, so you will get a perfect tension every time.

It was a bit misleading to say "when you knit a row", because the machine has its own built-in motor, with programmable stops and handy yarn breaks. There will be no more knitters giving up the craft through shoulder problems, or back problems - as you do not have to sit at the machine or do all the work. As you would expect from PASSAP, it's a truly professional machine.

LET'S GET STARTED

So, now you are ready to start! First of all, you knit some transition rows which are already programmed in for you. These are rows of loose knitting which are easy to pull out, to separate each piece of knitting. You knit your rib, then your fabric. You knit some more transition rows and then off you go again with the rib for the next piece of knitting - and so on. How about that?! So, you can knit your complete garment in one long length with transitional rows between each piece.

When the fabric you want is below the take-down rollers, you just cut along the transition rows and then pull out the waste yarn of the transition rows from the bottom of the rib (just like a cast on cord) and, hey presto, you have professional ribs just like the industrial ones!

PATTERNING ON BOTH BEDS

I almost forgot to mention the best bit; I was saving it until the end. Just imagine knitting truly reversible fabric in Fair Isle. Not only can you knit the same pattern on both sides with the colours reversed, but you can also use two separate patterns. Wouldn't that be just perfect for curtains?

The E8000 will do all the usual jacquards that the PASSAP is famous for, together with slip and tuck. Textured fabrics can be created by using small, geometric patterns on the back bed and a different pattern on the front bed to "crunch" the fabric up to give unusual finishes. Pin tuck and release stitch lace - and lots more stitches - can also be knitted.

For some reason, the industrial standard for tuck is four tucks on one needle and PASSAP has designed this professional machine to those standards. Also built into the E8000 is a 4-colour changer - so there's everything you would wish for in this superb machine.

THE PATTERNING DEVICE

Now we move on to the patterning device or console - it's the box of electronic bits with the buttons! You have over 400 built-in patterns and lots of knitting techniques. Other patterns can be purchased on plug-in modules, so the machine can be used as it is - or you can download patterns from a computer. More about that later!

If you don't understand the next bit then don't worry! It will be explained when the machine is delivered to you, or I'll be pleased to chat to you on the 'phone first.

The console has 10 sectors (areas) and in each sector, you can programme in a pattern number and a technique. You can, if you wish, pre-programme in all 10 sectors (or as many as you want) before you start. You can then knit one garment, tell the machine to use another sector and carry on knitting. You can use the sectors in any order. The sectors programmed are retained in memory so that when you switch off, you will find them again when you switch the machine back on again.

For those who are computer minded, the E8000 comes with Creation 8 software and will be



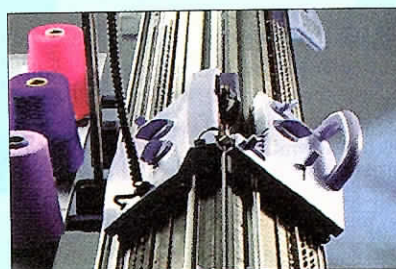
The easy-to-use control and processing unit of the E8000



You can use an IBM compatible PC together with the control unit to design your own patterns up to a size of 35.5"



If you would rather work without a PC, there are over 400 patterns stored in the memory of the control and processing unit



On the E8000, it is possible to select all needles on the front and rear beds



These facilities enable you to create some truly stunning results

very familiar to Creation 6 users - with a few differences. The main ones are that you can import PCX files and the drawing screen is larger, to accommodate the 383 needles.

For non-computer users, the software will run on any IBM compatible computer from a 286 up. So, you do not need an expensive "whiz-bang, state-of-the-art" computer that your husband would give the world for - you can let him have his new computer for buying you one of these machines and commandeer his old one. Well I did try for you, fellows!

With the computer software, you can design your own patterns and then download them to the console. The console is removable so - if he is too mean to buy you a computer - you can take the console to the computer, copy the pattern across and then put it back on to the knitting machine. It's also a great feature if the computer is in another room, or even in another house!

So, what did we think of Switzerland? Don't get jealous, we spent most of the day training and in the evenings we were learning the software on a lap top computer.

What did we think of PASSAP? We were not disappointed; the factory is modern and the quality control is superb. However, what struck us most was the devotion and pride that everyone had in the knitting machines they manufactured.

So, there you have it - the E8000 is a knitting machine for the more discerning and professional end of the home market and a superb machine for a cottage industry, college or design house. By the way, it goes without saying that as this is a quality knitting machine, the PASSAP E8000 will be delivered personally to your premises and set up on site, with training included.

**Terry Cotton
Woolleys**

For more information about the new PASSAP E8000 knitting machine, you can contact Terry at the following address:-

**Terry Cotton
Woolleys
179-183 Lawn Lane
HEMEL HEMPSTEAD
Hertfordshire HP3 9JF
Tel:- 01442-219298**

Latch On

Translating hand knitting patterns

A few weeks ago and just before she retired, I was talking to Sheila. She told me that a reader had been asking if it was possible to translate a hand knitting pattern to the machine. My first reaction was . . . don't - a bit of a sweeping statement, but was prompted by the trials and tribulations that I had just suffered!

Joan Lafferty

Quite by coincidence, I had been doing just that after a lady approached me with a pattern from a women's magazine and four balls of hand knitting cotton. She confessed that she had not been able to follow the pattern - and I can't say I blame her. I couldn't fathom it out either!

COMPRENEZ VOUS!

For a start, the language is different. Writers of hand knitting patterns don't all use the same terms, which is confusing. (I remember years ago we had a campaign to standardise the words in machine knitting patterns and I think that this has been successful.)

To give an example of this particular pattern, I found they were talking about "1 up", which was a new one on me. I have been hand knitting for years and finally I translated it as our old friend, "y fwd, k 2 tog", to make a lace hole.

So, if you are serious about using a hand knitting pattern, you must read it through very carefully and familiarise yourself with the terms they are using.

THICK 'N' THIN

Secondly, the yarn is different. By and large, hand knitting yarn is thicker than the yarn that we use on cones. For example, our 4-ply acrylic is softer and thinner than the hand knitters 4-ply.

TAKE THE TENSION OUT OF TENSION

The pattern will give you the number of stitches and rows and if this is to the inch, as I have seen recently, you must multiply by four. My pattern actually gave the tension to four inches; in machine knitting we usually measure to 10 cm.

TAKE SHAPE

The shape of the garment may not be easy to work out. Hand knitting patterns rarely tell you to knit a certain number of rows; they tend to say "knit so many inches or centimetres". It is impossible to measure accurately on a knitting machine, because the work is stretched sideways.

The pattern will have given the number of stitches and rows, so it will be necessary to work out the size we want by arithmetic. This is not too difficult using a

calculator and something machine knitters need to do, anyway, if they don't have a charting device.

My pattern had a little "map" at the bottom giving the shape, but omitted the measurements that we have come to know on machine knitting patterns.

Having looked at the picture on the model, it seemed to me that this particular garment had a "boat-shaped" neckline. The little diagram showed a square neckline, so this meant I that had to work out how wide the cast off edge on the front neck would be.

I couldn't believe that casting off and knitting two straight sides to the neckline would result in the curved shape the model was wearing, but comforted myself that I could pull it into shape by doing a little crochet. Wrong! The corners somehow vanished when the garment was finished.

I had measured my lady and found that the sleeve seam required was 18 inches. However, this pattern said only 16½ inches, which I presumed meant that the sleeve was shorter than usual because it drooped over the shoulder instead of sitting on it. I had to do some guesswork here, because I didn't know what the pattern writer considered to be the length of a "normal" sleeve.

The sleeve itself was semi set-in and by that, I mean there were 12 stitches cast off at the underarm. Although the top of the sleeve was straight, it was necessary to make it to fit between the two cast off points. This would have meant more arithmetic, so I chickened out of this one and made my normal, drop shoulder. This way, it did not matter if the top of the sleeve was slightly larger than the original.

PATTERNS GALORE

Next came the lace pattern. I looked through Stitchworld, but there was nothing at all similar, nor could I find a punchcard that would do. So, I tried "writing" my own lace pattern.

After four attempts, I gave up and knitted one from the built-in patterns to show my customer. This wasn't as "holey" as the original and neither she nor I were particularly enchanted with it. Fortunately I had a little doll on my stall with a lace dress; this proved much more popular with both of us, although it was absolutely nothing like the hand knitted one!

BLACKOUT

I don't think I mentioned that the cotton was black, which is not my favourite colour for knitting. Then the cotton was thick and what I can only call "corded" - in other words, not smooth like the cotton we buy on cone.

I decided on Tension 9, which proved to be about right, as far as the fabric went and fortunately was very near the number of stitches of the original pattern. (Not that I went by this - I used my old faithful Knit Leader - as usual!) I thought the material felt very harsh, but my customer said she intended to wear a blouse under it and so this did not matter.

KNOT AGAIN!

I normally wind off hand knitting balls on the wool winder, to make it suitable for the machine. However, I noticed that my customer had started from the inside of the ball so I continued as she had started. I have done this in the past - and sometimes get away with it - but not this time.

The wretched cotton went into knots and bunches; what a game I had with the work on the machine trying to get it right. In fact, I cut off the last tangle, because I knew I would need some yarn for sewing together. I could undo the mess much more easily on my lap! I did wind the next one off, but, silly me, again I tried to do it from the middle - will I ever learn?

I had found it very hard going, pushing the carriage across, because there is no "give" in cotton like there is in wool - or even acrylic for that matter. It even managed to tie knots in itself as it went through the yarn mast - I find other types of yarn will usually straighten out at this stage!

Having knotted itself, the knots were then almost impossible to undo. Several times, I found

myself holding the knot down at the side of the knitting, so that I had lots of ends to sew in.

WAXWORKS

It's bad enough using balls - and not half so easy as knitting from a cone, when it comes to ends of yarn - but not nearly so bad as my own lapse of memory! Finally, it entered my thick head that I should go back to the past and wax the cotton as I wound it. I haven't done this for a very long time, because the yarn on cone is usually suitable to use when it comes from the supplier.

I know that Brother machines have a little peg on the top of the yarn mast which is intended to hold a little piece of wax. I'm afraid that not only have I run out of these but also I find they usually don't wax the thread to any great extent.

Instead, I ran the cotton over an ordinary white candle. The candle could never have been used for its original purpose after this, because the yarn dug deep channels as it went across and finally there was only the wick holding it together!

I could see patches of white on the ball of yarn as I wound it, but these happily vanished as I knitted. I must say it went that much more easily after I waxed the cotton!

LET'S SPEED THINGS UP!

Chance would have been a fine thing! I found out that I could not use the electric motor for this garment. When knitting lace, one usually gets into a rhythm. Fortunately, the pattern I chose was quite straightforward - four rows lace carriage, two rows main carriage. Some patterns have four, then six, then eight strokes of the lace carriage with two rows of main carriage between each. I try to avoid these, because one must concentrate even harder to get the rhythm right.

I know the electronic machine shows a number "2" when it comes to the knitted rows and the punchcard has curly arrows, but it is easy to get over confident and forget to watch these indicators!

WEIGH DOWN

I also know that any lace work needs a lot of weight, which is not too difficult when starting with a rib - because the ribber cast-on comb can be left in place and the main bed weights

can go on this, or into the rib. However, this garment started with a couple of rows of stocking stitch and it was almost impossible to get weights into this. Correction, if I put weights on, the lace carriage wouldn't go across!

So, I had to start with waste yarn, then do my cast-on edge over this and the weights went into the waste, of course.

EDGE IN A WORD

I decided that a crochet-type edge would be firmer than an "e-wrap". The lace in the hand knitted pattern came out with a nice scalloped edge, but unfortunately the one we chose was straight at the bottom.

So, I was glad I had decided on the crochet-type cast on, because I was then able to crochet a scalloped edge pattern on the bottom. Not so round the sleeves! If I had done so, they would have then been too long and the neckline would have looked silly with the pattern I crocheted being upside down. So, I just made a picot edge on sleeves and neck, also finishing the bottom edge in the same way.

As it happened, the body of the garment came out a little bit shorter than I had intended, so my crochet put this right nicely. Not everything is a disaster!

Have I deterred everyone from trying to translate a hand knitting pattern? I hope not, because my experiences were a bit unusual. Maybe I have put you off using hand knitting balls? In my opinion, that would be no bad thing.

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Lace is not the easiest of things to copy, but Fair Isle say, would not be too bad, always provided the original pattern was a chart, not written out as, "K 2 MC, 4 C" and so on. This would require a lot of patience to translate to the machine and I don't think even I, who will have a go at most things, would be bothered to do this.

Some of the fancy stitch patterns, used by hand knitters, can be "translated" into tuck or slip stitch, but this would need a bit of study of the structure of the pattern. Although it is sometimes obvious, from the picture, what the finished result would look like, that isn't always the case.

A SUCKER FOR PUNISHMENT

It occurs to me that I am now going to have to go through this process all over again! Another lady brought me a baby jumper that she had made from a hand knitting pattern. This was stocking stitch, with some sort of saddle shoulders - if I remember rightly. She had made a right mess of the neckline and asked if I could re-knit it for her.

I suggested that she went home and unpicked it, wound the yarn into skeins and then held the yarn in the steam of a fast-boiling kettle in order to remove the kinks. I am hoping that she will wind it into balls after this, but I shall still have to re-wind it all on the wool winder.

I seem to remember that the yarn looked like double knitting, but it was acrylic and I have an idea it will not be too stiff when made up on the machine.

Secretly, I am rather hoping that she might think that unpicking all of that yarn will just be too much trouble. Will she then buy another lot of hand knitting balls and bring them to me? I do hope not!

You will not be surprised to learn that we find Joan's column is a favourite with many, many of our readers, who always look forward to the next installment of her adventures with eager anticipation.

However, you may not know that you can now read more of the amusing events in this particular knitter's life, as well as picking up more of Joan Lafferty's excellent hints and tips for better (and usually easier) knitting, in our sister magazine *To & Fro* where she has a new feature, "Look at Life".

If you are not familiar with *To & Fro* and would like to receive a sample copy, just send four x first class stamps to:-

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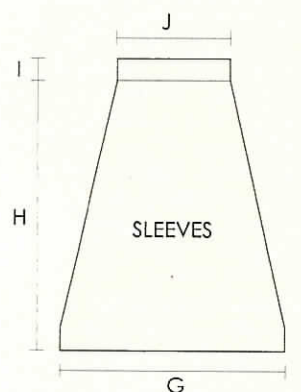
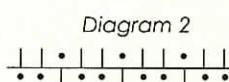
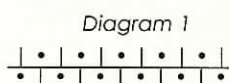
N.B. Please write JL SAMPLE clearly in the top left corner of your envelope.

Designed by Willow Tree Knitwear

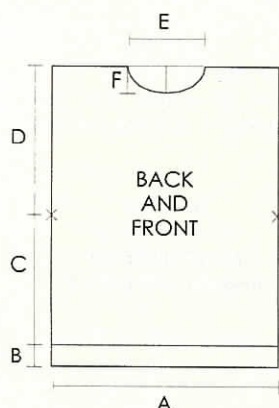
BACK

With carriage at right and using MT-6/MT-6 and MY, cast on 109 sts at centre of machine in 1x1 rib as shown in diagram 1 with extra st at right. K 2 tubular rows. Carriage is at left. Set machine for 1x1 rib knitting. K 1 row. Set RC at 000. Using MT-4/MT-4, cont in slip rib (slip on ribber from right to left and knit on ribber from left to right). K 26 rows. Inc 1 st at left edge. 110 sts. Transfer sts for 2x1 rib as shown in diagram 2. Set RC at 000. Using MT/MT, cont in slip rib. K 76 rows. Place marker at

Diagrams



A = 52 cm	G = 52 cm
B = 8.5 cm	(stretch to fit)
C = 29.5 cm	H = 48 cm
D = 32 cm	I = 10 cm
E = 19 cm	J = 27.5 cm
F = 11.5 cm	



CHUNKY RIB SWEATER

4

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with a ribber.

MATERIALS

Spectrum Strata Aran. (Yarn Guide No.17.)
3 x 400 g balls or 9 x 100 g balls in Pennine (MY).
2 buttons for cuffs.
One 4½ mm and 5 mm knitting needle.
Shirring elastic, if required.

GARMENT WEIGHT

Finished garment weighs 865 g.

The fibre content of this yarn is 80% Courtele, 20% Wool mix. For further information about this yarn, please write to the following address:- Spectrum Yarns, Spa Mill, New Street, Slaithwaite, Huddersfield, West Yorkshire HD7 5BB. Tel: 01484 843732.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

MEASUREMENTS

One size to fit up to 112 cm, 44 in chest.
Actual size 103 cm, 40½ in, before stretching.
Length to shoulder 70 cm, 28 in.
Sleeve seam 58 cm, 23 in.

TENSION

21 stitches and 26 rows to 10 cm, 4 in measured over pattern (tension dial setting approximately 6/6).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used ribber side of knitting as right side of garment.
- When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

each end *. K 84 rows. RC shows 160. Transfer sts for st st. Push 35 Ns at left and right to HP. Using WY, K a few rows over rem 40 sts and release from machine. Push Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to *. K 54 rows. RC shows 130. 30 rows less have been worked to shoulder than on back.

SHAPE NECK

Push 60 Ns at left to HP and cont on rem sts for first side. K 2 rows. ** Push 4 Ns at neck edge to HP on next and foll alt row, K 1 row. Push 3 Ns at neck edge to HP, K 2 rows. Push 2 Ns at neck edge to HP on next and foll alt row, K 1 row. 35 sts. K 18 rows. K 1 row extra on second side. Using WY, K a few rows and release from machine **. With

carriage at right and using a transfer tool, push 50 Ns at left from HP to WP. Using MY, K 1 row. Finish to correspond with first side from ** to ** reversing shaping and noting alteration in number of rows worked. Using a transfer tool, push rem 40 Ns from HP to WP. Transfer sts for st st. Using WY, K a few rows and release from machine.

JOIN RIGHT SHOULDER

Push 35 Ns to WP. With right side of right back shoulder facing, replace sts on to Ns. With wrong side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MY, cast off loosely.

NECKBAND

Push 103 Ns to WP. With wrong side facing, pick up 40 sts across back neck, 11 sts down right side of front neck, 40 sts across front neck and 12 sts up left side of front neck and place on to Ns. Unravel WY. Transfer sts for

1x1 rib. Set RC at 000. Using MT-5/MT-5 and MY, K 24 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

JOIN LEFT SHOULDER

Work as for right shoulder but read left shoulder for right shoulder.

LEFT SLEEVE

Push 110 Ns at centre of machine to WP. With carriage at left and right side facing and shoulder seam at centre, pick up 110 sts along armhole edge of Back and Front between markers and place on to Ns. Transfer sts for 2x1 rib as shown in diagram 2. Using MY, K 1 row by hand from right to left. Set RC at 001. Using MT/MT, cont in slip rib (slip on ribber from right to left and knit on ribber from left to right). K 24 rows. Dec 1 st (2 sts in) at each end on next and every foll 4th row until 58 sts rem. RC shows 126. Do not break yarn. Using WY, K a few rows and release from machine.

LEFT CUFF

Push 43 Ns to WP. With carriage at right and right side of Sleeve facing, replace sts on to Ns dec evenly. Push 10 adjacent Ns at right to WP. Using MY, cast on by hand. Transfer sts for 1x1 rib. Set RC at 000. Using MT-4/MT-4, cont in slip rib (slip on ribber from right to left and knit on ribber from left to right). K 30 rows. Using WY, K a few rows and release from machine. Pick up sts on to 4½ mm needle and using MY, cast off in rib with a 5 mm needle.

RIGHT SLEEVE

Work as for Left Sleeve reading left for right and right for left.

RIGHT CUFF

Work as for Left Cuff reading left for right and right for left.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join side and sleeve seams, leaving cuffs open. Join neckband seam. Fold neckband in half and catch down loops on the inside. Sew on cuff buttons through both layers. Thread shirring elastic through first row of welt, if required.



DesignaKnit

The Basics - Part 9 Transferring Patterns

One of the big advantages of using DesignaKnit for electronic machines is that stitch patterns can be transferred directly from computer to knitting machine using a link and this can be a real bonus!

Diane Bennett

Although DesignaKnit can be used to design stitch patterns for both punchcard and electronic knitting machines, one of the big advantages of using the program for electronic machines is that stitch patterns can be transferred directly from computer to knitting machine using a link. Those of us who have entered a very large pattern directly to the machine or drawn out on a mylar or reader sheet only to find that it does not read correctly will appreciate how useful this is.

THE MACHINE LINKS

The links from computer to knitting machine connect to the serial (or COM) port of the computer at one end and to a suitable computer on the knitting machine at the other end.

To be able to transfer patterns, it is necessary to have a free serial port on the computer and, for DesignaKnit 6, this must not

have a driver such as the mouse driver assigned to it. This is not usually a problem with desktop computers, but can occasionally create difficulties with laptops.

When ordering a link, it is important to check that the correct link is ordered for the machine with which it is to be used. This is relatively simple for most knitters, but can be more difficult to anyone owning more than one model of the same make - contact Soft Byte or your dealer or distributor for help.

The serial port on the computer may have 9 or 25 pins. While it is possible to use an adaptor if necessary, it is better to avoid this if possible. If a printer is connected, the serial port is probably the only free connector on the back of the computer. Nine pin ports are about 2 cm, 1 inch wide and it is possible to count the pins. Twenty five pin ports are about twice this width and clearly have more than nine pins!

Although links are available for a wide range of electronic machines - Brother, Silver, Passap and Singer - they can be divided into two groups which are used in different ways.

Silver and Singer machines have a small

memory, so the pattern needs to be sent to the knitting machine row by row while knitting. Brother and Passap machines have a larger memory, so the pattern is sent to the machine before starting to knit.

When using a Passap or Pfaff machine, very large patterns may be divided into two sections - the first is sent to the machine and knitted, then the second section is downloaded. This only applies to machines with an 8k chip. Those with the larger 32k chip can accept very large patterns in one section.

Brother owners can also use a PPD lead, so that the knitting machine can be in a different room. The pattern is transferred to the PPD from the computer and the PPD or its cartridge can then be taken to the knitting machine to transfer the pattern.

Silver owners can transfer to a machine in a different room using the PE1, by first downloading to the PE1 using the appropriate lead, then connecting this to the knitting machine. Passap and Pfaff owners can disconnect the console from the machine and take it to the computer to download the pattern.

PREPARING THE STITCH PATTERNS

The stitch pattern can be transferred to the knitting machine without alteration, for example for knitting a tension square, or it can be combined with a garment piece then transferred.

Look at Fig. 1. This is the bunny pattern provided with the program. The repeat on the left starts with row 1 of the pattern and is exactly as loaded. The repeat on the right shows how the bunny pattern might be combined with a garment front, starting at the beginning of the bunny's head. When sending the pattern to a Brother, Passap or Pfaff machine using Integrated Download, the pat-

terns would be sent like this so that the first row of the pattern is the first row to be knitted for the front.

It is also important to consider the stitch for which the pattern is to be used. If the bunny pattern is to be knitted in jacquard, for example, use Options - Method of Knitting and select 2-colour jacquard, as shown in Fig. 2, then save the file. Notice that the new knit method (2) is shown by the name at the top of the pattern.

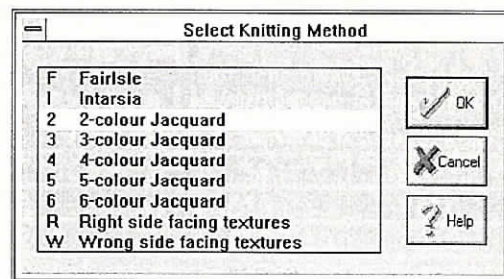


Figure 2

Owners of Brother machines can, in fact, send any Fair Isle pattern - which is an even number of rows long - to the knitting machine and then use the switch on the machine to colour separate it for jacquard knitting. It is also possible to use the other switches on the machine to change a pattern, for example to make it negative for tuck stitch or double the length or width.

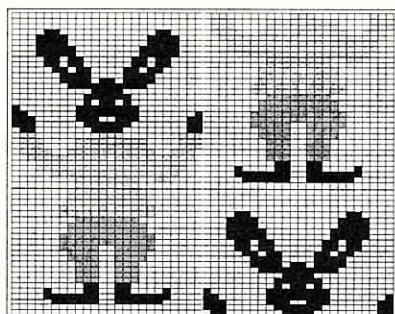
Passap or Pfaff owners can also change the stitch pattern using one of the options on the console. However, in order to use a Fair Isle pattern for a 2 colour jacquard technique, the pattern must first be saved with the knit method set to 2-colour jacquard.

For Silver and Singer machines, however, the stitch pattern must be sent to the knitting machine exactly as it is to be knitted. No changes can be made to the pattern, as it is sent row by row to the knitting machine.

TRANSFER OPTIONS

Owners of Brother, Passap and Pfaff machines transfer patterns by selecting Transfer from Stitch Designer. The options available from this menu are shown in Fig. 3.

Figure 1



Upload - for Brother machines or PPD and Silver PE1 only. The 900 series patterns stored in the memory of the knitting machine or PPD can be transferred to the computer for safe storage and later use.

Owners of machines which overwrite the 900 series patterns in the memory, when patterns are downloaded (including 930, 940, 950i), should use this option FIRST to ensure that all patterns are stored on the hard disk.

Patterns which are stored on a floppy disk can also be transferred to the computer by connecting the disk drive to PPD or knitting machine, then uploading the patterns to the computer.

Extract - for Brother machines or PPD and Silver PE1 only. The patterns transferred using Upload are a batch of patterns which cannot be opened with DesignaKnit. Use extract to convert the patterns to DesignaKnit stitch patterns and give each one a name.

Download - to send the pattern to the knitting machine with row 1 as the first row of the pattern, select this option, then the file(s) to be transferred. Follow the on-screen instructions which vary according to make and model but are very easy to use. Fig. 4 is an example, showing instructions for the KH965 machine.

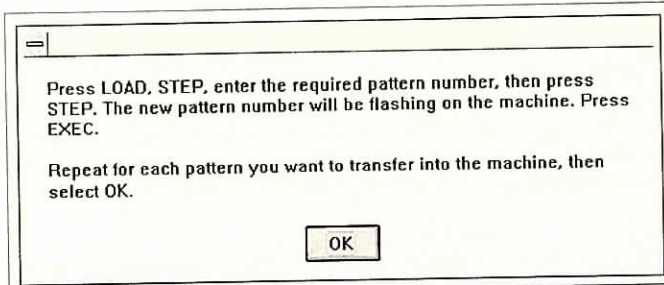


Figure 4

Integrated Download - use this option, again following the on-screen instructions to send patterns which have been combined with garment pieces. It is usually only necessary to send two patterns to the machine, one for the back and front and the other for the two sleeves.

Restore - for Brother machines or PPD only. A batch of patterns which has been transferred to the computer with Upload can be returned to a Brother knitting machine by using this option. However, this is rarely necessary

TRANSFER WHILE KNITTING

Owners of Silver and Singer machines do not transfer the pattern to the machine's memory from Stitch Designer. Prepare the stitch pattern as described, making sure that it is exactly as it is to be used for the knitting or garment. Select interactive knitting, which is the fourth icon down on the left side of the screen and open the stitch pattern or garment file to be knitted. If knitting a garment, select the garment piece then "Integrated with Stitch Pattern". Click on the Ready button (amber traffic light) for instructions for knitting the welt. Once this is complete, click OK and the instructions for starting to knit, as shown in Fig. 5 for the KH840 will appear. Follow these, and other instructions when splitting for the neck and so on carefully, and the pattern will be transferred to the machine while knitting.

BUT WHAT IF . . .

Yes, I can almost hear you saying it. What if it does not work? I meet so many knitters who have never used their DesignaKnit Link because they are frightened of it! Don't be afraid - the worst

that can happen is . . . nothing! If the link does not work, it will not result in the machine breaking down or all the Stitchworld patterns being lost or any of the other disasters which knitters fear.

If the transfer process does not work, there are three steps to take. Firstly, check that the link has been connected exactly as shown. Secondly, check that the program is set to the correct serial port. This is set to 2, but try transferring with it set to 1, 3 and 4 - to change it use Options

since once the patterns have been stored on computer disc, they do not need to also be stored in the knitting machine's memory.

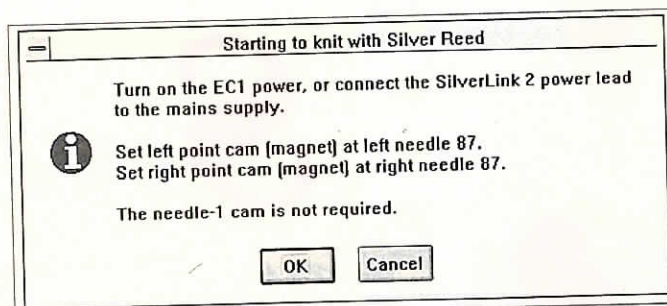


Figure 5

- Knitting Machine - Setup in Stitch Designer. Thirdly, check the section in the manual which deals with your type of link to see if there are other suggestions about what may be wrong. If all these fail, contact the Helpline. They are there to help and they are used to knitters with very little knowledge of the computer. If possible, it is very helpful if you can have your computer where you can see the screen while on the telephone.

If you have never tried, get out your Link, connect it up and experiment with transferring patterns, it is a lot easier than the other ways of entering patterns! Next time we will be exploring Interactive Knitting, which allows all users with a Link to see shaping and colour changes while knitting.

Diane's step-by-step guide to DesignaKnit 6 is called "DesignaKnit a Sweater". Follow the illustrated steps to design and knit a sweater with an all-over pattern or a motif - it really is as simple as that. The book is available for £5.25 from your dealer or £5.50 by post.

Detailed information about the program is also included in the quarterly DesignaKnit Link newsletter. The 1997 issues started in May and the subscription is £12 but the set of 1996 issues and disk are still available for £10. You can order the book and/or newsletter from Diane at the following address:-

Diane Bennett
9 Huntley Grove
Nailsea
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For details of any item or tuition (DKnit, Brother electronics etc.)
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Silver Special

Black and White - Part 2

For the new season, Maggie sees things in black and white. Last month, she started to explore the possibilities of just one bold Fair Isle design; this time she isolates part of the basic card.

Maggie Dyke

If you were with me last month, you may remember we started a brand new series of black and white sweaters, all based on the same electronic design card.

This month we've isolated part of the basic card, using the Pattern Width Indicators and the Instruction Column, in the same way that we did for the sleeves and yoke of last month's sweater. Once again, I made a range of samples before deciding on which to use for the garment and, as the weather was nice and I was in a good mood at the time, I settled down to do some Swiss darning on some of the samples.

UP AND DOWN AND ROUND AND ROUND

Samples One and Two both use the same machine settings:-

- Set the Pattern Width Indicators to 1 and 32.
- Place the Needle One Cam at centre 0 and set the right hand light on Button 5 to make a chevron repeat, counting from the centre of the machine.
- Fill in Column One of the Instruction Column on row 106 and Column Two on row 150. This will make the card knit automatically from

row 106 to row 150 then back to row 106 again and so on.

For Sample One we used Warm White in Feeder One and Black in Feeder Two, with the colours reversed in the yarn feeders for Sample Two.

If you look towards the top of both these samples, you'll see that where the card changes direction in the lattice pattern (just above the diagonal lines) the pattern doesn't repeat properly. Two of the cross shapes are joined together.

When I decided on the point at which to reverse the pattern, I looked at the bottom of the diagonal line on the pattern card and made it reverse from there - row 106. On closer examination of the pattern card, I could see that although row 106 was a good place from which to reverse the diagonal, it was a complete disaster as far as the lattice pattern went.

I paid more attention this time and identified row 104 as being the row where both the diagonal pattern and the lattice pattern could turn and start repeating properly.

Next I knitted Sample Three. The only change I made was to alter the marking in Column One of the Instruction Column. Instead of marking row 106, I changed it to row 104, which meant the repeat in the lattice pattern

Sample One



Sample Two



worked properly. The only alteration to the diagonal lines is that they are a little further apart, with enough room for a cross between the end of one and the beginning of the second.

MIRROR, MIRROR ON THE WALL

It's sometimes difficult to spot things like the bad pattern repeat in Samples One and Two when you are looking at the work close up. You can see things like this much more easily if you look at it in front of a mirror. Stand about six feet away from the mirror and half close your eyes and you have a much better chance of seeing anything which looks a bit dodgy!

I was quite happy with Sample Three and decided this was going to be the basic pattern for the garment. This was the point at which the sun came out and I decided a spot of Swiss darning would be in order.

THE FINISHING TOUCH

Samples Four and Five are knitted on exactly the same settings as Sample Three, both with Warm White in Feeder One and Black in Feeder Two. The Swiss darning on Sample Four is the way it was done on the garment.

I used two more Bramwell yarns - a lovely bright red and Xmas Green and fol-

lowed the diagonal lines, using the red and green alternately. I love the effect Swiss darning has on knitwear. You can transform a plain, run-of-the-mill sweater into something unique.

I knitted all the garment pieces before starting on the Swiss darning and did it after steaming the pieces and before the garment was put together. I find it much easier to work this way, rather than have the whole of the garment in a heap in my lap.

Sample Four



Sample Five



Sample Three

On Sample Five, I started off by Swiss darning the centre of each cross in red or green and then moved on to the abstract shapes. Here, I used the red and green to embellish the squiggly shapes.

The only problem that I had was duplicating what I did initially when it came to the pattern repeat! I do tend to get a little carried away with Swiss darning sometimes and have to remind myself that "less is more" as someone terribly clever once said.

A BIT OF WHAT YOU FANCY . . .

The other thing you should bear in mind is that working on a technique on just a small sample can be lots of fun, but the whole thing can get a little bit boring when you have to do it all over a woolly!

If you plan to knit this month's garment and have a go at the Swiss darning, then try to plan it so that you can finish whenever you like, without it looking as though you've just got bored!

For example, you could just Swiss darn around the diagonal line nearest to the neck, or just do the one nearest the bottom rib, or just around the bottom of the sleeves - or wherever you fancy really!

Next month's woolly uses our basic pattern card again, to make a panelled sweater this time, with sideways knitted sleeves. Join me then to see how it turns out!

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Designed by

RAGLAN SWEATER

5

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Silver Reed SK840 standard gauge electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Bramwell Fine 4-ply. (Yarn Guide No.11.)

1 x 500g cone in Warm White (MC).

1 x 500g cone in Black (A).

A small amount in Red (B) and Xmas Green (C).

GARMENT WEIGHT

Finished garment in first size weighs 435 g.

*The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:-
F W Bramwell & Co, Unit 8b, Simonstone Business Park,
Blackburn Road, Simonstone, Burnley, Lancashire BB12 7NQ.
Tel: 01282 779811.*

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

MEASUREMENTS

To fit bust 87 [92, 97] cm, 34 [36, 38] in.

Actual size 104 [109, 115] cm, 41 [43, 45½] in.

Length to back neck 67 [67, 68] cm, 26½ [26½, 27] in.

Sleeve seam 44 cm, 17½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare electronic sheet from the chart provided. Mark card to knit rows 104 to 150, then back to 104 (mark column 1 on row 104 and column 2 on row 150 in the Instruction Column to make card knit up and down automatically, the Change of Direction button being changed by the card markings).
- We used a Silver Reed card for this pattern and reproduce it courtesy of Silver Reed. For further information about Silver Reed cards and machines, please write to Silver Knitting Machines, Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE.
- Set pattern width indicators at 1 and 32. Place needle 1 cam at centre 0. Place point cams at width of knitting. Press button 1 (left light on), button 2 (left light on) and button 5 (right light on).

BACK & FRONT - Pattern

Set card to row 104, with Change of Direction button on left hand light to start pattern above rib.

SLEEVES - Pattern

Set card to row 120, with Change of Direction button on right hand light to start pattern above rib. This ensures matching pattern on the raglan shaping.

Maggie Dyke

BACK

With carriage at left and using MC, cast on 159 [167, 175] sts at centre of machine in 1x1 rib with extra st at right. Insert card and set to 104th row. * K 3 circular rows. Carriage is at left. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 28 rows. Transfer sts for st st. Using MT, K 1 row. Set RC at 000. Release card and cont in Fair Isle with MC in feeder 1 and C in feeder 2 *. K 140 rows. **SHAPE RAGLAN ARMHOLES** Cast off 6 sts at beg of next 2 rows. Dec 1 st at each end on next 0 [0, 2] rows **. *** Dec 1 st at each end on next and foll alt row. Rep from *** 5 [26, 29] more times.

1ST SIZE

**** Dec 1 st at each end on next and foll 2 alt rows. Rep from **** 13 more times.

2ND SIZE

Dec 1 st at each end on next and foll 3 alt rows.

ALL SIZES

39 sts. ***** Dec 1 st at each end on next and foll 4 alt rows. Rep from ***** once more. Cast off rem 19 sts.

FRONT

Work as for Back to **. *** Dec 1 st at each end on next and foll alt row. Rep from *** 3 [3, 4] more times. Dec 1 st at each end on next row, K 1 [1, 0] row. 129 [137, 137] sts.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 9 sts. Using nylon cord, K 60 [64, 64] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side.

1ST SIZE

Dec 1 st at neck edge on every 4th row 9 times and at the same time, dec 1 st at raglan edge on next 2 rows, K 1 row. Dec 1 st at raglan edge on next row. **** Dec 1 st at raglan edge on next and foll 2 alt rows. Rep from **** 5 more times. Dec 1 st at raglan edge on next row, K 1 row. 29 sts. Dec 1 st at neck edge on every 7th row from previous dec 5 times and at the same time, dec 1 st at raglan edge on next and foll alt row. **** Dec 1 st at raglan edge on next and foll 2 alt rows. Rep from **** 6 more times. 1 st rem.

2ND AND 3RD SIZES

Dec 1 st at neck edge on every

4th row 9 times and at the same time, K [0, 1] row. Dec 1 st at

foll alt row. Rep from *** 10 more times. Dec 1 st at raglan edge on next row, K [1, 0] row. 31 sts. Dec 1 st at neck edge on every 7th row from previous dec [4, 5] times and at the same time, K [0, 1] row. Dec 1 st at raglan edge on next row. *** Dec 1 st at raglan edge on next and foll alt row. Rep from *** [9, 11] more times. [6, 1] sts.

2ND SIZE

Cont to dec at neck edge on 7th row from previous dec once more and at the same time, dec 1 st at raglan edge on next and foll 3 alt rows. 1 st rem.

ALL SIZES

Fasten off. Set card on number previously noted. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shaping

LEFT SLEEVE

With carriage at left and using MC, cast on 73 [75, 79] sts at centre of machine in 1x1 rib with extra st at right. Insert card and set to 120th row. Work as for Back from * to *. Shape sides by inc 1 st at each end on every alt row until there are 87 [89, 93] sts, then on every foll 3rd row until there are 107 [133, 153] sts, then on every foll 4th row until there are 159 [167, 175] sts. K 8 rows. RC shows 156. K 1 row extra for Right Sleeve.

SHAPE RAGLAN TOP

Cast off 6 sts at beg of next 2 rows. Dec 1 st at each end on next 0 [0, 2] rows. ** Dec 1 st at each end on next and foll alt row. Rep from ** 5 [26, 29] more times.

1ST SIZE

*** Dec 1 st at each end on next and foll 2 alt rows. Rep from *** 13 more times.

2ND SIZE

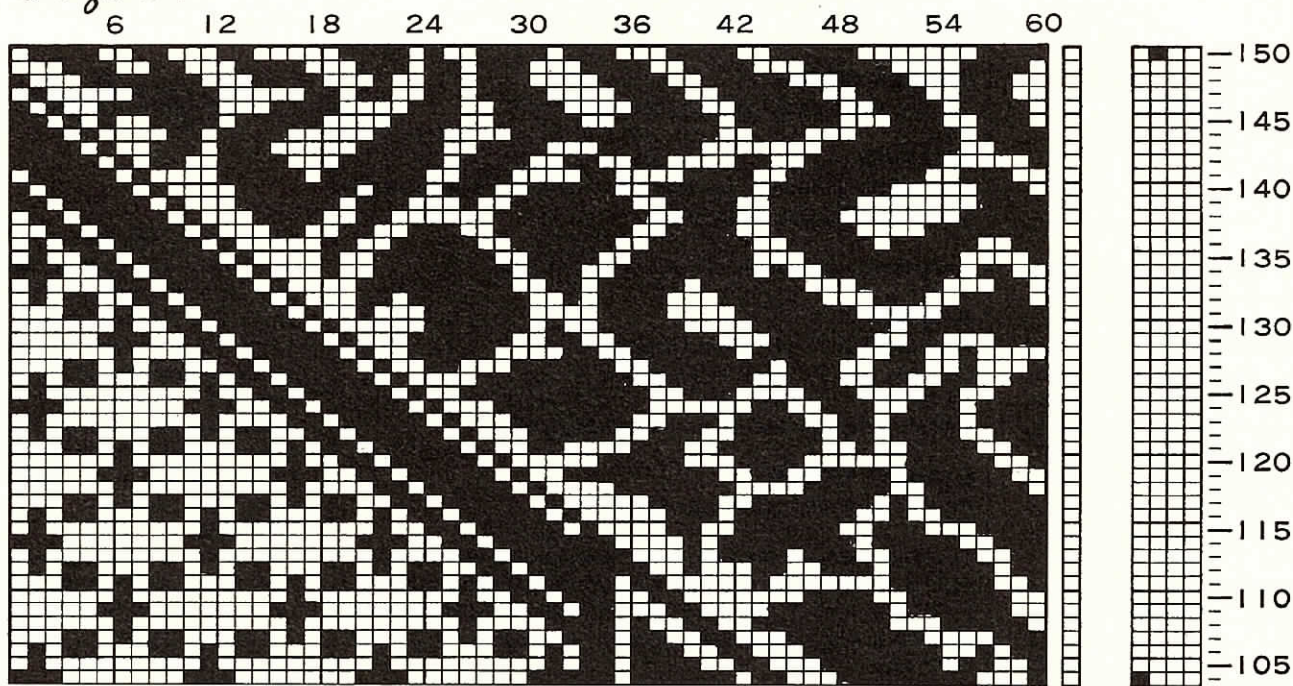
Dec 1 st at each end on next and foll 3 alt rows.

ALL SIZES

39 sts. ****

***** SHAPE NECK EDGE

Dec 1 st at left edge on next and foll 4 alt rows and at the same time, cast off 20 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll alt row, K 1 row. Dec 1 st at beg of next and foll alt row. Dec 1 st at left edge on next and foll 4 alt rows and at the same time, K 1 row. 44 ►



Dec 1 st at beg of next and foll 4th row, K 3 rows. Fasten off rem st ****.

RIGHT SLEEVE

Work as for Left Sleeve to **** noting alteration in number of rows worked, then work from **** to ****, reversing shaping by reading right for left.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

BACK RAGLAN ROLLS

Push 105 [108, 111] Ns to WP. With P side facing, pick up 105 [108, 111] sts along back raglan edge and place on to Ns. * Using MT and C, K 10 rows. Make a hem by picking up loops from first row and place on to corresponding Ns. Using MT+4, K 1 row. Cast off with a latch tool *.

left. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 16 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

MAKING UP

Thread something fine through raglan rolls (like a hand knitting needle) and pull to close up the stitches. Swiss darn using B and C as shown in photograph. Join raglan seams sewing first row of roll to sleeve. Join back seam in neckband. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Overlap ends at front and catch down. Join side and sleeve seams. Give final light steam.

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FRONT RAGLAN ROLLS

Push 86 [89, 92] Ns to WP. With P side facing, pick up 86 [89, 92] sts along front raglan edge and place on to Ns. Work as for Back Raglan Rolls from * to *.

NECKBAND (KNIT 2)

With carriage at left and using MC, cast on 123 sts in 1x1 rib. K 3 circular rows. Carriage is at

Diagrams

A = 53 [55.5, 58] cm

B = 5 cm

C = 35 cm

D = 27 [27, 28] cm

E = 6 cm

F = 22.5 [22.5, 23.5] cm

G = 13 cm

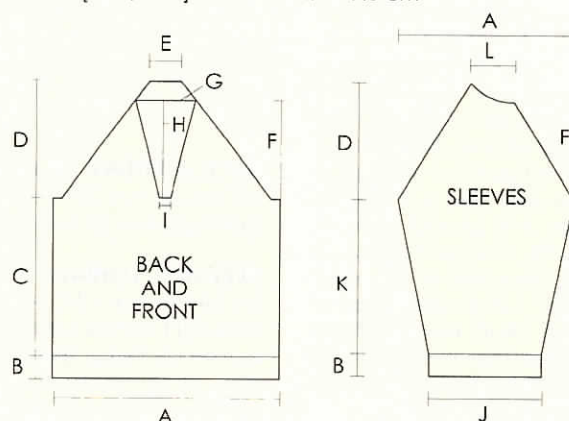
H = 18.5 cm

I = 3 cm

J = 24 [25, 26] cm

K = 39 cm

L = 9.5 cm





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Teach In

Buttonholes

This month, Ann moves on to a new topic in her series about various ways of knitting the different parts that make up a garment. Now she's arrived at buttonholes.

Ann Kite

The word "buttonhole" is immediately followed in my mind - and I expect most knitters' - by the word "band". So, when I began to think about this article, the first question I asked myself is "do buttonholes have to be in a band?". The answer, when I thought about it and browsed through my knitting books to make sure I wasn't

going out on a limb totally by myself, is "no!"

You can, if you wish, make the buttonhole in the body of the garment and then finish the edge of the garment with a crocheted or knitted trimming. This technique is often used for baby's garments and my browse through my knitting books also showed it used for highly patterned "designer" jackets and waistcoats.

To take this approach one step further, you can dispense with the buttonhole altogether and include a loop in your crocheted edging. This is what I've done in Figure 1.

I did two rows of double crochet along the garment edge, making a loop in the second row. I made the loop by pausing during the second row of double crochet, crocheted a chain of about five stitches, caught it down into the edging I had just cro-

cheted and then crocheted double crochet into the chain stitches of the loop.

I am not an expert at crochet - and I hope there are not too many experts out there saying, "so I can see"! - but it is worth learning a few basic stitches for situations like this. Who knows, you might find that you have found another textile craft that you can enjoy! The final step was a good steam press, because I'd used pure wool for my swatch.

One of the problems that knitters often mention, when it comes to bands and edgings, is the problem of "curl" - that is, the edges curl back on themselves. I hope to deal with this in more detail in a later "Teach In". However, when doing any edging, I am sure there are three important aspects that contribute to an edge that will lie flat. These are:-

- 1 Don't crochet, knit, or attach, the band too tightly.
- 2 Don't try and pick up every stitch up the edge of the garment.
- 3 A really good steam, or steam press, when you've finished.

If you don't want to crochet, you can still make a buttonhole in the garment front and instead of crocheting knit a trimming. This is what I've done in Swatch 2. The two buttonholes in this swatch are made in different ways.

The one at the top is made by simply transferring one stitch to an adjacent needle; the empty needle is left in working position and you just carry on knitting. The second, lower, buttonhole is made by transferring two adjacent stitches, each stitch being transferred outwards.

You now have two empty needles and you can't just carry on knitting as you can't cast on two stitches side by side without taking special precautions. So, after transferring the stitches, leave the empty needles in working position and knit one row only.

Both the needles that were empty now have yarn looped on them. This yarn has to be "e" wrapped around the needles as you do when increasing more than one stitch. To do this, move the needles to upper working position and free the yarn from the needles, so that it lies beneath the needles. Make sure the needle latches are open.

Using a transfer tool, lift the yarn upwards between the two needles, slide the left needle back to working position and loop the yarn around it as you do. Now pick up the yarn, again with a transfer tool, but this time just to the right of the remaining needle and move that needle back, looping the yarn around it as you do.

I've gone into this in some detail, as I know some knitters find this manoeuvre quite fiddly but, like all knitting, it becomes easier with practice. Before knitting the next row, move both needles right forward to make sure they knit. (Leave the holding lever(s) on knit.) Now carry on knitting.

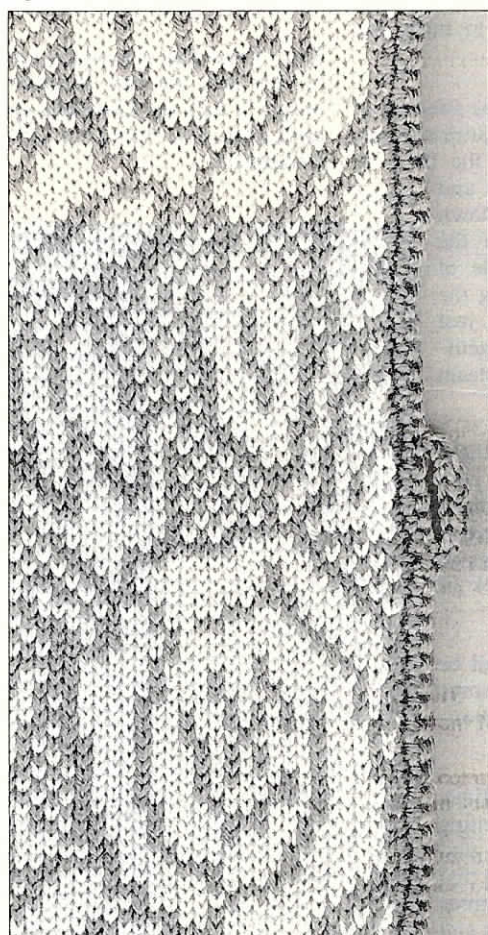
I finished Swatch 2 with an edging that is knitted and attached to the garment front, at the same time. With the purl side of the garment piece facing you, pick up three stitches from one end of the garment edge and place on the machine.

Knit four or six rows over these three stitches. Again, pick up three stitches from the garment edge - next to the three stitches first picked up - place these on the same needles and knit four or six rows.

Pick up the next three stitches from the garment edge, place on the same needles, knit four or six rows and so on. As I said above, don't try and pick up every stitch from the garment edge; use a triple transfer tool and just pick up what comes naturally and feels easy.

I said do this with the right side of the garment facing you, but the finished edging looks good on either side, as you can see from Figures 2a and 2b, shown overleaf. Again, finish with a good steam or steam press.

Fig. 1



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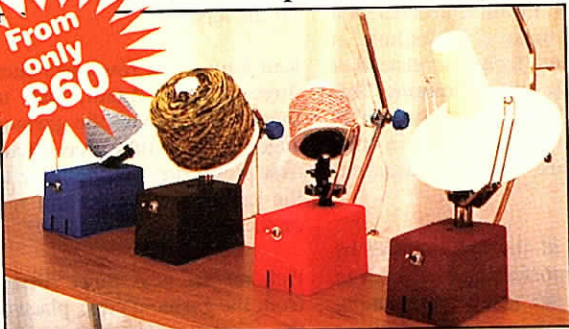
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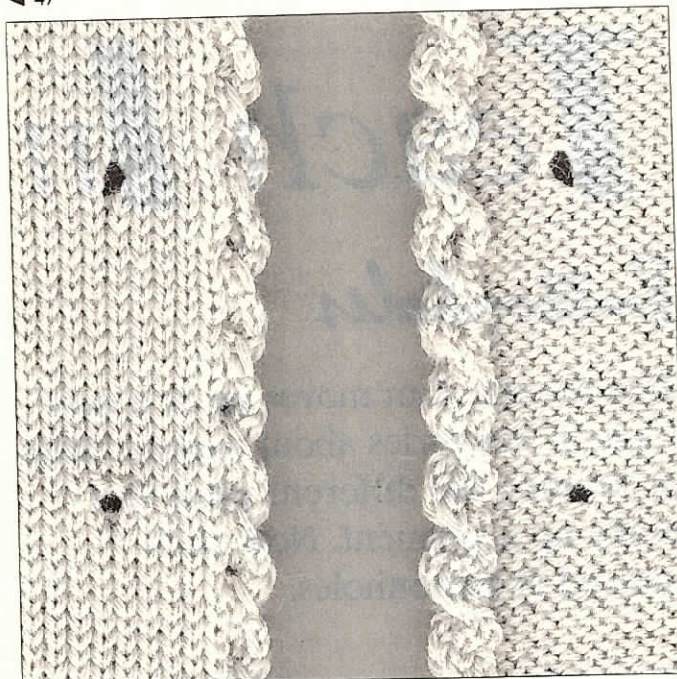


Fig. 2a

Fig 2b

These buttonholes can also be used on buttonhole bands. I've used them in a narrow vertical band on Figure 3.

When knitting a stocking stitch band, the band has to be double and so of course you have to make two symmetrical buttonholes, on the same row, so that when the band is folded the button hole goes all the way through! The band I knitted is twelve stitches wide and the stitches on needles four and nine were transferred to make the buttonholes.

The band should be attached to the garment by mattress stitching one edge of the band to the garment front and then catching down the second side of the band to the inside of the garment, along the seam you have just made. Finally, altogether now, "steam or steam press"!

When you use these buttonholes in a narrow band, you don't have to do anything to keep the buttonholes on the front and back of the band together.

Next month, I shall be writing about some more, bigger, buttonholes.

In the meantime, although I am writing this in August, I find this hard to believe that it will be midwinter when you read this and

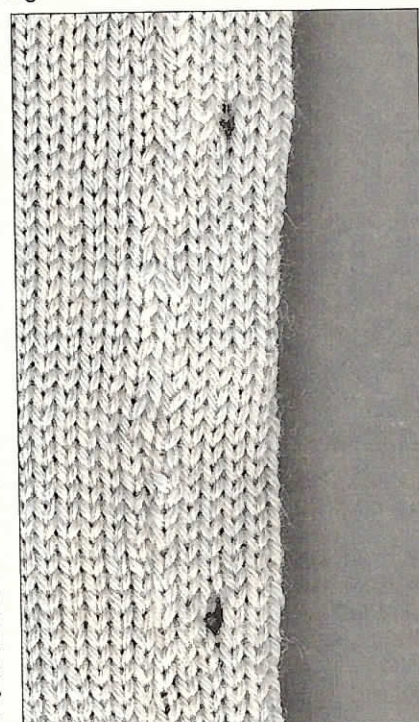
we shall all be beginning to think about Christmas.

As usual, I shall have some Special Christmas Offers. If you would like full details, please contact me at the following address:-

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Don't forget that if you have left it very late, we can despatch orders in time for Christmas up until a few days before the 25th December!

Fig. 3



Picture Parade

Seasonal cheer

Christmas is approaching, no matter how much we may try to ignore it - perhaps Ostriches with their heads in the sand would be a good design for this time next year, I must put that in my 'Ideas' file!

Jo Newton

This is when our craft of Machine Knitting really comes into its own, as we have the ability to produce unique and one-off gifts for our loved ones. It always gives me pleasure to be able to say to a child -

"There's nobody else in the World who has a jumper like yours!"

The Polar Bear Family I have designed for you would be appropriate at any time, but

does obviously convey a wintry theme, especially if combined with the snowflake border which I have thrown in for good measure. I have tried to keep the pictures small because they are particularly suitable for children and they can be mixed and matched as you like, with many different combinations possible.

For example, a jumper could start with one of the 24st designs above the welt, and the snowflakes could be repeated as an all over pattern up to the neckline. The bears could be alternated with each other and the snowflakes, and of course the 24st bears can be used on the sleeves or above the welt and on the shoulders with the 60st picture on the front and/or back.

Punchcard Machine owners should not forget that they can knit the larger picture by the 'hand selection' method.

As usual I am happy to put all these patterns on any Disk bought from me at no extra charge. Don't forget that there is now a Disk of all the Zodiac patterns recently featured in 'Picture Parade' price £4.95 + 25p p&p. Please state whether you require Brother or DesignaKnit format. There are also Disks to go with all my books. Please see my advertisement on page 42.

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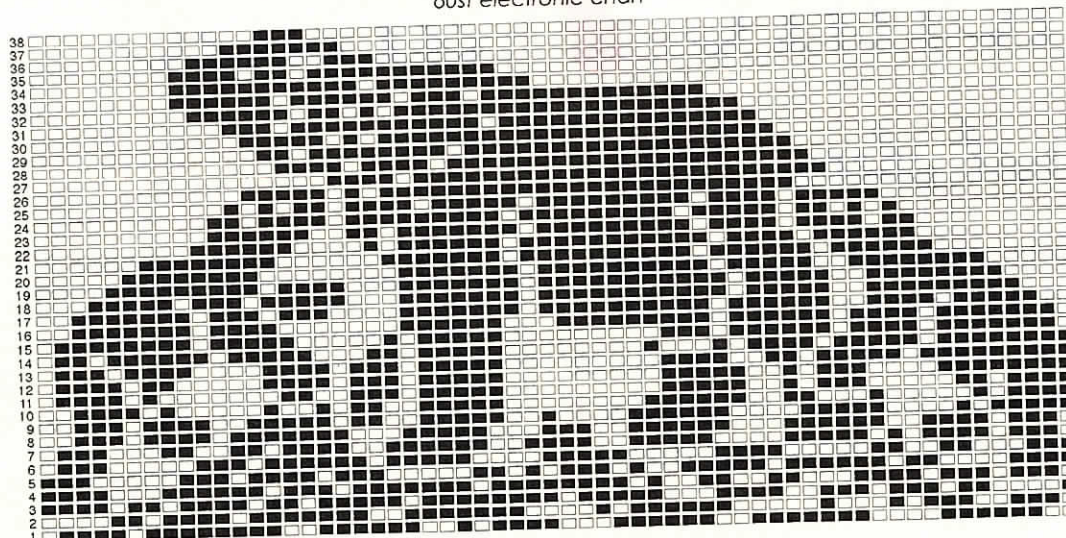


525 Cardinal



510 Marine

60st electronic chart

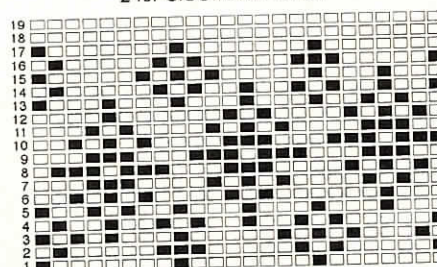
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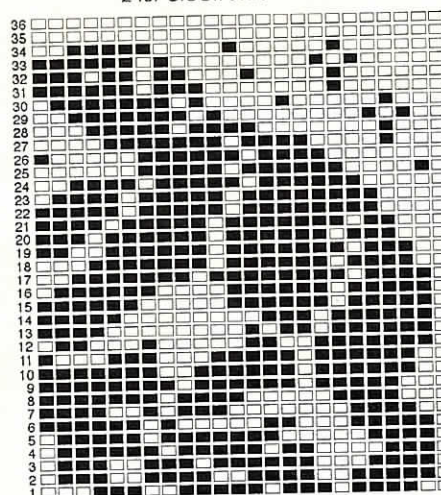
PUNCHCARD MACHINES

Copy the chart on to your punchcard

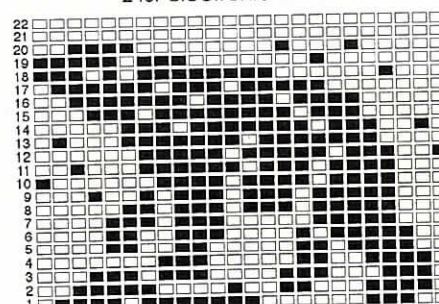
24st electronic chart



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Iris Bishop

New designs

We're always delighted to report on new designs by the ever popular *Iris Bishop*. Iris is well known for her innovative techniques and designs for machine knitters, utilising and making the best of the basic machines.

Her two latest design collections cover very different topics - textures and stencilling. The **Animal Textures** book contains a variety of fascinating textures and weights of fabric that can be produced on a basic punchcard or electronic machine. The fabrics include knitweave, tuck and Fair Isle, but with some unusual "finishing" techniques that create expensive-looking fabrics which drape well and are not available in "High Street" stores.

The patterns include a full length coat/wrap and a three quarter length jacket and accessories. In the current climate of interest in textured fabrics, this book is an excellent "workshop" book, containing plenty of practical notes and illustrations.

Animal Textures costs £6.50 and a disc is available for £4.50 in Brother FB100 or DesignaKnit format.

The **Rose Garden** stencil pack had been created in response to requests for more subjects following the success of Iris' **Tiger**, **Tiger** stencils. The effect of stencilling on knitwear is unusual and unique, as each knitter uses different colours and places the motifs in an individual way.

The two rose motifs in the **Rose Garden** collection can be used as individual motifs or combined to create a border on a variety of knitted fabrics from plain to knitweave and Fair Isle.

The stencil pack includes two ready-to-use stencils, a stencil brush, workshop and design notes with exclusive Fair Isle designs for 24 stitch and 40 stitch punchcard machines. The

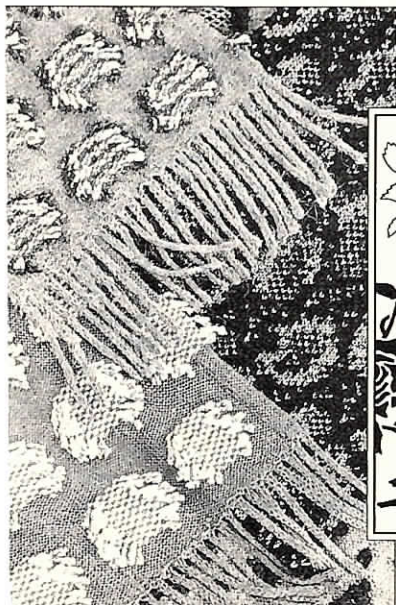
stencils are professionally cut from flexible, re-usable plastic and can be used on T-shirt fabric, interiors and other surfaces.

The **Rose Garden** and **Tiger Tiger** stencil packs cost £10.50 each. Although any fabric paints can be used with the stencils, the paints Iris uses for this purpose and general fabric painting are **Pen-tel's Fabricfun Water Colour Dyes**. They mix well with water to create different colours and the fabric is washable when dry and no heat is necessary to "set"

the paints. A box of six colours costs £4.50 and a box of twelve colours costs £7.50.

All prices include postage and packing in the UK. For overseas addresses, please add 50p per book, 75p per box of paints and £1.00 per stencil pack. Please make cheques payable to Iris Bishop and send your order to:-

Iris Bishop
64 Ifield Road
West Green
CRAWLEY
West Sussex RH11 7BQ



Designed by

CHILD'S V-NECK CARDIGAN 6

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Bramwell Fine 4-ply. (Yarn Guide No.11.)

1 x 500 g cone in shade 397 (MY).

6 [6, 6, 7, 7, 7] buttons.

2 stitch holders.

GARMENT WEIGHT

Finished garment in third size weighs 245 g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- F W Bramwell & Co, Unit 8b, Simonstone Business Park, Simonstone, Burnley, Lancashire BB12 7NQ. Tel: 01282 779811.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

MEASUREMENTS

To fit chest 56 [61, 66, 71, 76, 82] cm, 22 [24, 26, 28, 30, 32] in.

Actual size 65 [70, 75, 80, 85, 90] cm, 25½ [27½, 29½, 31½, 33½, 35½] in.

Length to shoulder 36 [41, 46, 51, 56, 57] cm, 14½ [16, 18, 20, 22, 22½] in.

Sleeve seam 24 [28, 33, 38, 43, 43] cm, 9½ [11, 13, 15, 17, 17] in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

24 stitches and 60 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used purl side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- On Silver Reed electronic machines, place needle 1 cam at centre 0. Press button 1 (right light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
- Brother electronic machines, place pattern at each side of centre 0.

BACK

With carriage at right and using MY, cast on 81 [87, 93, 99, 105, 111] sts at centre of machine in 1x1 rib with extra st at right. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 32 rows. Transfer sts for st st. Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st *. K 107 [131, 155, 179, 197, 197] rows. RC shows 108 [132, 156, 180, 198, 198].

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end on every alt row until 61 [67, 71, 75, 79, 83] sts rem, then on every foll 4th row until 57 [61, 65, 69, 73, 77] sts rem. K 50 [52, 56, 60, 70, 74] rows. RC shows 180 [210, 240, 270, 300, 306].

SHAPE SHOULDERS

Cast off 2 [2, 3, 3, 3, 3] sts at beg of next 10 rows and 5 [6, 2, 4, 5, 6] sts at beg of foll 2 rows. Cast off rem 27 [29, 31, 31, 33, 35] sts.

POCKET LININGS (KNIT 2)

Using MY, cast on 32 [32, 32, 32, 35, 35] sts by hand. Set RC at 000. Using MT, K 32 [32, 32, 32, 36, 36] rows. Using WY, K a few rows and release from machine.

LEFT FRONT

With carriage at right and using MY, cast on sts 4 to 41 [44, 47, 50, 53, 56] inclusive at right of centre 0 in 1x1 rib. 38 [41, 44, 47, 50, 53] sts. Work as for Back from * to *. ** K 49 [49, 49, 49,

53, 53] rows. RC shows 50 [50, 50, 50, 54, 54].

PLACE POCKET LINING

Counting from the right edge, miss 8 [8, 9, 9, 10, 11] sts, slip next 28 [28, 28, 28, 30, 30] sts on to a stitch holder. With K side of Pocket Lining facing, replace sts of last row worked in MY on to empty Ns, dec 4 [4, 4, 4, 5, 5] sts evenly. Unravel WY. K 46 [70, 94, 118, 132, 132] rows.

RC shows 96 [120, 144, 168, 186, 186]. 12 rows less have been worked to armhole than on Back. Knit 1 row extra for Right Front.

SHAPE FRONT EDGE

Dec 1 st (2 sts in) at left edge on next and foll 7th row, K 4 rows.

SHAPE ARMHOLE

Cont to dec at front edge on every 7th row from previous dec and **at the same time**, cast

off 4 sts at beg of next row, K 1 row. Dec 1 st (2 sts in) at armhole edge on every alt row until 24 [27, 29, 30, 32, 34] sts rem, then on every foll 4th row until 21 [22, 24, 26, 27, 29] sts rem. Cont to dec at front edge only on every 7th row from previous dec until 15 [16, 17, 19, 20, 21] sts rem. K 13 [12, 11, 17, 22, 21] rows.

SHAPE SHOULDER

Cast off 2 [2, 3, 3, 3, 3] sts at beg of next and foll 4 alt rows, K 1 row. Cast off rem 5 [6, 2, 4, 5, 6] sts **.

RIGHT FRONT

With carriage at right and using MY, cast on sts 3 to 40 [43, 46, 49, 52, 55] inclusive at left of centre 0 in 1x1 rib. 38 [41, 44, 47, 50, 53] sts. Work as for Back from * to *. Work as for Left Front from ** to **, reversing shaping by noting alteration in number of rows worked and reading left for right and right for left.

SLEEVES

With carriage at right and using MY, cast on 37 [39, 41, 43, 45, 47] sts at centre of machine in 1x1 rib with extra st at right. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 32 rows. Transfer sts for st st. Insert card and lock on 1st [1st, 3rd, 5th, 1st, 1st] row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st. Shape sides by inc 1 st (2 sts in) at each end on every 8th [9th, 11th, 12th, 13th, 13th] row until there are 61 [65, 69,

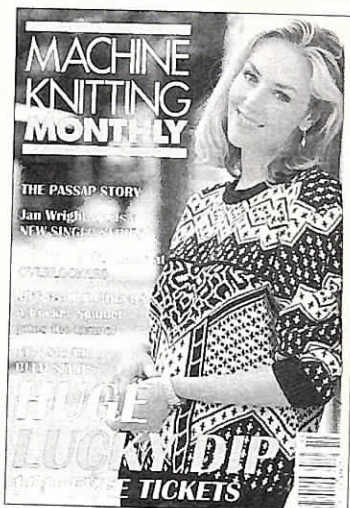
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73, 77, 79] sts. K 11 [14, 7, 11, 13, 13] rows. RC shows 108 [132, 162, 192, 222, 222]. Adjust length at this stage, if required.

SHAPE TOP

Cast off 4 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end on every 4th row until 43 [45, 47, 49, 45, 43] sts rem, then on every foll alt row until 25 sts rem. Cast off.

POCKET TOPS

Push 32 [32, 32, 32, 35, 35] Ns to WP. With P side facing, replace pocket sts on to Ns, inc 4 [4, 4, 4, 5, 5] sts evenly. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Set RC at 000. Using MT-4/MT-4, K 21 rows. Transfer sts for st st. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

FRONT BORDER

Using MY, cast on 17 sts by hand. Set RC at 000. Using MT-1, K 4 [4, 4, 5, 7, 7] rows. * Counting from each end, make buttonholes over 4th, 5th and 6th sts. K 15 [18, 21, 20, 21, 21] rows. Rep from * 4 [4, 4, 5, 5, 5] more times. Make buttonholes

over same sts as before. K until border when slightly stretched, fits up front edge, across back of neck and down front edge. Cast off.

PRESSING

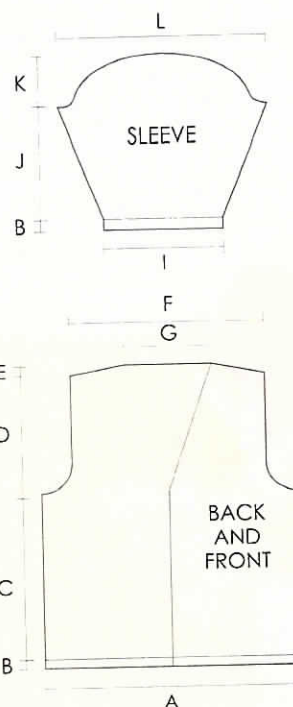
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

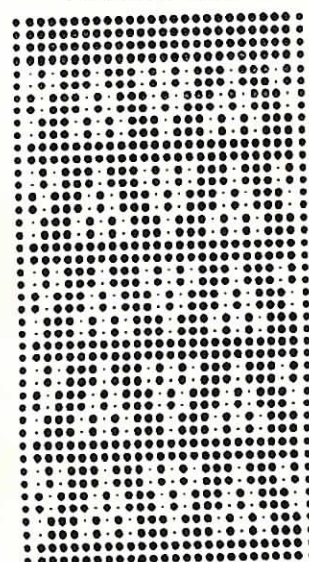
Join shoulder, side and sleeve seams. Set in sleeves. Fold pocket tops in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Catch down sides of pocket tops neatly to right side and pocket linings lightly to wrong side. Fold front border in half lengthways. Neaten short ends, then sew in position with buttonholes on right front for a girl or left front for a boy. Finish buttonholes and sew on buttons to correspond.

Diagrams

- A = 33.5 [36, 38.5, 41, 43.5, 46] cm
- B = 6 cm
- C = 18 [22, 26, 30, 33, 33] cm
- D = 12 [13, 14, 15, 17, 18] cm
- E = 2 cm
- F = 23.5 [25, 27, 28.5, 30, 32] cm
- G = 11 [12, 12.5, 12.5, 13.5, 14.5] cm
- H = 5.5 [17, 18, 19.5, 20.5, 22] cm
- I = 15 [16, 17, 17.5, 18.5, 19.5] cm
- J = 18 [22, 27, 32, 37, 37] cm
- K = 6.5 [7.5, 8.5, 9.5, 11.5, 12.5] cm
- L = 25 [27, 28.5, 30, 32, 32.5] cm



Punchcard Chart



Clubs Welcome

When it comes to planning an outing to include in the Club programme, Organisers and Secretaries need look no further. There's sure to be the right trip for your club among this list of places where they are happy to say "Clubs Welcome".

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NATIONWIDE EXHIBITIONS

PO Box 20, Fishponds, Bristol BS16 5QU
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- The 13th Knitting, Needlecraft & Design Exhibition. Sandown Park Exhibition Centre, Esher, Surrey. 15th - 18th January 1998.
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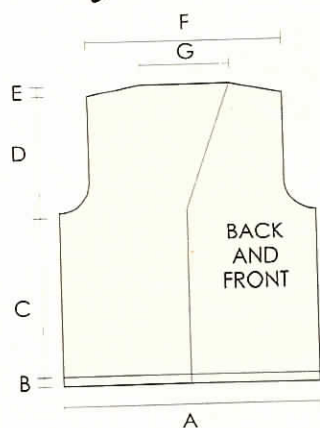
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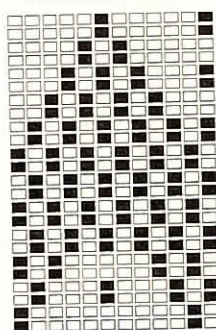
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Diagrams

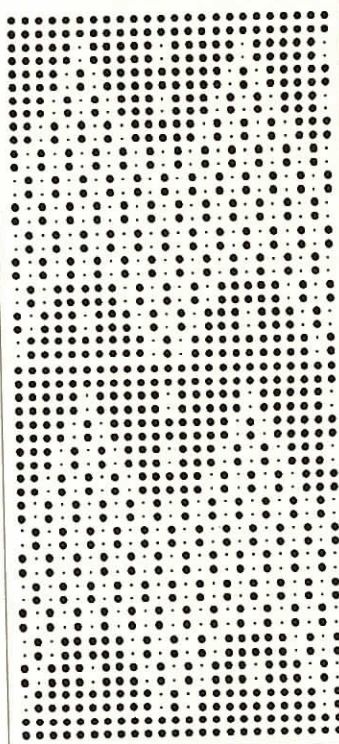


A = 48.5 [51, 53.5, 56, 58.5, 61, 63.5, 66, 68.5, 71] cm
 B = 6 cm
 C = 31 [31, 31, 31, 32, 32, 32, 32, 32, 32] cm
 D = 21 [23, 24, 25, 27, 28, 29, 31, 32, 33] cm
 E = 2 cm
 F = 32.5 [34.5, 36, 37.5, 39.5, 41, 42.5, 44.5, 46, 47.5] cm
 G = 15 [16, 17, 17.5, 17.5, 18.5, 19.5, 20, 21, 22] cm
 H = 23 [24.5, 25, 27, 28, 29.5, 30.5, 32, 33, 34.5] cm

Electronic Chart



Punchcard Chart



TUCK STITCH WAISTCOAT 7

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Bramwell Fine 4-ply. (Yarn Guide No.11.)
 1 x 500 g cone in Colour 357 (MY).
 7 buttons.

GARMENT WEIGHT

Finished garment in first size weighs 200 g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- F W Bramwell & Co, Unit 8b, Simonstone Business Park, Simonstone, Burnley, Lancashire BB12 7NQ. Tel: 01282 779811.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

MEASUREMENTS

To fit bust/chest 82 [87, 92, 97, 102, 107, 112, 117, 122, 127] cm, 32 [34, 36, 38, 40, 42, 44, 46, 48, 50] in.

Actual size 95 [100, 105, 110, 115, 120, 125, 130, 135, 140] cm, 37½ [39½, 41½, 43½, 45½, 47½, 49½, 51½, 53½, 55½] in.

Length to shoulder 58 [60, 61, 62, 65, 66, 67, 69, 70, 71] cm, 23 [23½, 24, 24½, 25½, 26, 26½, 27, 27½, 28] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

24 stitches and 60 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used purl side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- On Silver Reed electronic machines, place needle 1 cam at centre 0. Press button 1 (right light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
- Brother electronic machines, place pattern at each side of centre 0.

BACK

With carriage at right and using MY, cast on 117 [123, 129, 135, 141, 147, 153, 159, 165, 171] sts at centre of machine in 1x1 rib with extra st at left. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 32 rows. Transfer sts for st st. Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1

row. Release card and cont in tuck st *. K 185 [185, 185, 185, 191, 191, 191, 191, 191, 191] rows. RC shows 186 [186, 186, 186, 192, 192, 192, 192, 192, 192].

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end on every alt row until 83 [89, 93, 97, 103, 107, 111, 117, 121, 125] sts rem, then on every foll 4th row until 79 [83, 87, 91, 95, 99, 103, 107, 111,

An MKM
Design

115] sts rem. K 90 [98, 102, 106, 114, 118, 122, 130, 134, 138] rows. RC shows 312 [324, 330, 336, 354, 360, 366, 378, 384, 390].

SHAPE SHOULDERS

Cast off 3 [4, 4, 4, 4, 4, 5, 5, 5] sts at beg of next 10 rows and 6 [2, 3, 4, 6, 7, 8, 4, 5, 6] sts at beg of foll 2 rows. Cast off rem 37 [39, 41, 43, 43, 45, 47, 49, 51, 53] sts.

LEFT FRONT

With carriage at right and using MY, cast on sts 3 to 58 [61, 64, 67, 70, 73, 76, 79, 82, 85] inclusive at right of centre 0 in 1x1 rib. 56 [59, 62, 65, 68, 71, 74, 77, 80, 83] sts. Work as for Back from * to *. ** K 185 [185, 185, 191, 191, 191, 191, 191, 191, 191] rows. RC shows 186 [186, 186, 186, 192, 192, 192, 192, 192, 192]. Knit 1 row extra for Right Front.

SHAPE ARMHOLE AND FRONT EDGE

Dec 1 st (2 sts in) at left edge on next and every foll 7th row and at the same time, cast off 4 sts at beg of next row, K 1 row. Dec 1 st (2 sts in) at armhole edge on every alt row until 35 [38, 39, 41, 44, 46, 47, 50, 52, 54] sts rem, then on every foll 4th row until 31 [33, 35, 36, 38, 39, 41, 43, 44, 46] sts rem. Cont to dec at front edge only on every 7th row from previous dec until 21 [22, 23, 24, 26, 27, 28, 29, 30, 31] sts rem. K 20 [25, 24, 23, 35, 34, 33, 38, 37, 36] rows.

SHAPE SHOULDER

Cast off 3 [4, 4, 4, 4, 4, 5, 5, 5] sts at beg of next and foll 4 alt rows, K 1 row. Cast off rem 6 [2, 3, 4, 6, 7, 8, 4, 5, 6] sts **.

RIGHT FRONT

With carriage at right and using MY, cast on sts 4 to 59 [62, 65, 68, 71, 74, 77, 80, 83, 86] inclusive at left of centre 0 in 1x1 rib. 56 [59, 62, 65, 68, 71, 74, 77, 80, 83] sts. Work as for Back from * to *. Work as for Left Front from ** to **, reversing shaping by noting alteration in number of rows worked and reading right for left.

ARMHOLE BANDS (4 PIECES)

Push 74 [80, 83, 89, 95, 98, 104, 110, 113, 119] Ns to WP. With P side facing, pick up 74 [80, 83, 89, 95, 98, 104, 110,

113, 119] sts evenly along armhole edge and place on to Ns. Set RC at 000. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Using MT-4/MT-4, K 28 rows. Transfer sts for st st. Using MT, K 2 rows and then, using WY, K a few rows and release from the machine.

FRONT BORDER

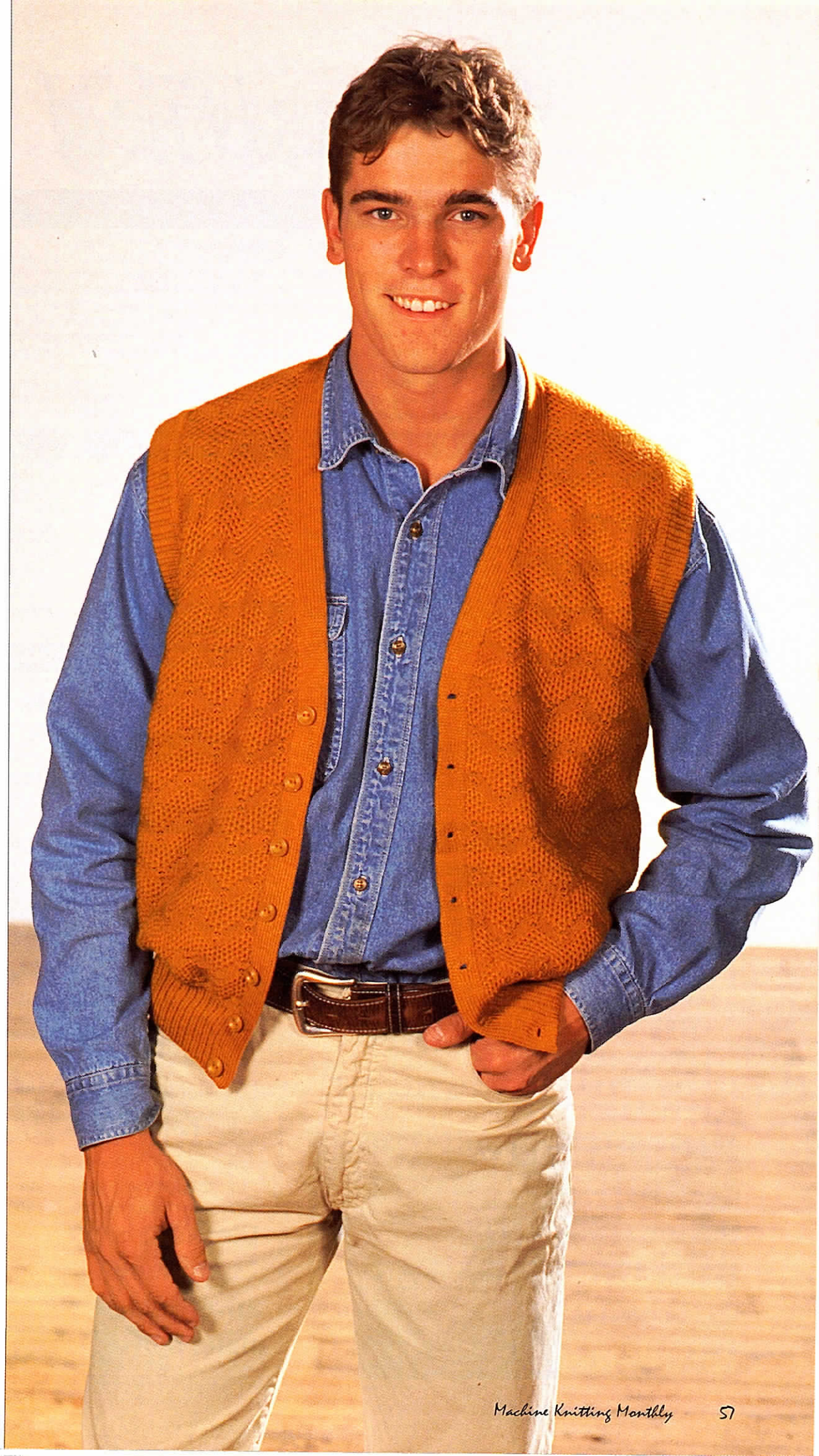
Using MY, cast on 17 sts by hand. Set RC at 000. Using MT-1, K 7 [7, 7, 7, 4, 4, 4, 4, 4, 4] rows. * Counting from each end, make buttonholes over 4th, 5th and 6th sts. K 21 [21, 21, 22, 22, 22, 22, 22, 22, 22] rows. Rep from * 5 more times. Make buttonholes over same sts as before. K until border when slightly stretched, fits up front edge, across back of neck and down front edge. Cast off.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape and then remove the pins.

MAKING UP

Join shoulder, armhole band and side seams. Fold armhole bands in half to right side and pin them in position. Unravelling WY as required, backstitch through open loops of the last row worked in MY. Fold front border in half lengthways. Neaten short ends, then sew in position with buttonholes on right front for a woman or left front for a man. Finish buttonholes and sew on buttons to correspond.



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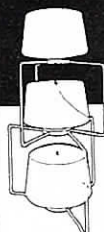
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ABBREVIATIONS

alt = alternate(ly)
beg = beginning
ch = chain
cm = centimetres
cont = continue(ing)
dc = double crochet
dec = decrease(ing)
foll = following
g = grams
HP = holding position
in = inch(es)
inc = increase(ing)
K = knit
mm = millimetres
MT = main tension
MT-1, MT-2, MT-3 = one, two, three
full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three
full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
P = purl
patt = pattern
RC = row counter
rem = remain(ing)
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the

original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in

pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row Hook on cast-on comb. Push rem alt Ns into WP. K1 row Carriage back at right. Cont

as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

YARN GUIDE

EXTRA
FINE

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FINE

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FINE-
MEDIUM

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MEDIUM

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MEDIUM-
THICK

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15

THICK

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EXTRA
THICK

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21

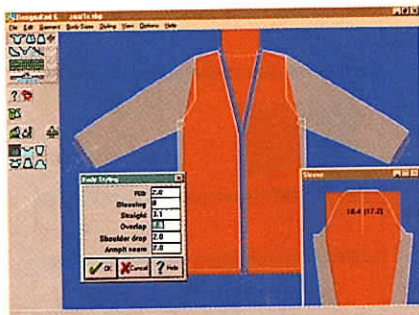
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pattern drafting software
for Windows and
Macintosh

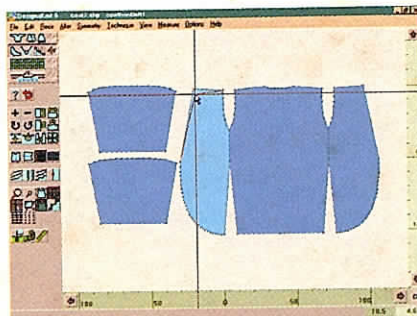
DesignaKnit⁶

The complete Computer-Aided Design package
for all hand and machine knitters



Standard Garment Styling

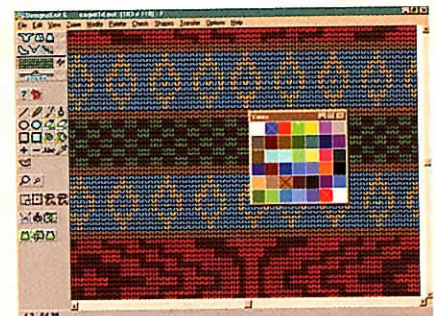
- Choose from a built-in range of garment shapes and select a neckline and sleeve type
- Use standard measurements or enter your own for a perfect fit
- Alter styling features and ease



Original Pattern Drafting**

- Start a pattern block from scratch or adapt a standard garment for an entirely original design
- Use a host of drafting tools to shape the garment you want

** Available only in DesignaKnit Professional



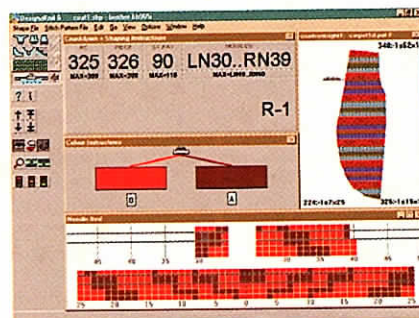
Stitch Designer

- Design multicoloured stitch patterns and download them to an electronic knitting machine, or produce punch or reader card templates
- Convert graphic images into stitch patterns

DesignaKnit 6 for Windows has the following

minimum requirements:

- 386, 486 or Pentium IBM-compatible PC
- 4Mb RAM (8Mb recommended)
- 256 colour SVGA display (the program will run in 16 colour VGA mode, but colours may appear dithered)
- Windows 3.1TM, Windows 3.11TM or Windows 95TM



Interactive Knitting

- All types of knitting machines, even non-electronics, can be linked to the PC so that colour changing and shaping instructions can be followed row by row as you knit

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Aberdeen: 01224 583539 Basingstoke: 01256 78056 Blackpool: 01253 853481 Bradford: 01274 728896 Birmingham: 0121-475 1691 Bristol: 01275 810067
Buntingford: 01763 288434 Chester: 01244 318959 Colchester: 01206 574758 County Down: 01238 542055 Crawley: 01293 427304 Dartford: 01322 863144
Doncaster: 01302 368699 Hemel Hempstead: 01442 219298 Herstmonceux: 01323 832429 Hollisley: 01394 411873 Jersey: 01534 855676 Lauder: 01578 750260
Leeds: 01532 692900 Middlesbrough: 01642 247863 Nantwich: 01270 628414 Newark: 01623 860366 Newport (Gwent): 01633 881028
Newton Abbott: 01626 69840 Nottingham: 01159 635755 Paignton: 01803 527145 Pitlochry: 01738 63732 Polegate: 01323 482552 Rochdale: 01706 521966
Rochester: 01634 841597 Saltash: 01752 840810 Sheffield: 0114-244 9888 Stafford: 01785 601425 Stockport: 0161-483 6102 Truro: 01872 560591
Wareham: 01929 551073 West Drayton: 01895 441368 Westcliffe on Sea: 01702 512283 Wirral: 0151-648 7899 Wisbech: 01945 476343
Australia: 08 277 4750 Czech Republic (Czech version): 069 692 3366 Denmark: 098 136585 Finland: 03 5421 096
Jamaica (Caribbean): 809 929 9450 Netherlands (Germany, Austria, Benelux & Switzerland) (German & Dutch versions): 0487 501459
New Zealand: 04 47 69458 Norway: 0472 279 582 South Africa: 021 962536 Sweden: 08 350022 USA & Canada: 816 467 1217